THE

WREATH OF SCHOOL SONGS;

CONSISTING OF

SONGS, HYMNS AND CHANTS, WITH APPROPRIATE MUSIC:

DESIGNED FOR THE USE OF COMMON SCHOOLS, SEMINARIES, &c. &c.

TO WHICH ARE ADDED

THE ELEMENTS OF VOCAL MUSIC.

ARRANGED ACCORDING TO THE PESTALOZZIAN SYSTEM OF [illegible] SECTION; WITH NUMEROUS EXERCISES, INTENDED TO SUPERSEDE (IN PART) THE NECESSITY OF THE BLACK-BOARD.

BY EDWARD L. WHITE & J. EDGAR GOULD,

AUTHORS OF "THE MODERN HARP," "OPERA CHORUS BOOK," "TYROLIEN LYRE," ETC. ETC

BOSTON:

PUBLISHED BY OLIVER DITSON & CO.

277 WASHINGTON STREET.

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BY EDWARD L. WHITE AND JOHN E. GOULD

In the Clerk's Office of the District Court for the District of Massachusetts

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ELEMENTS OF VOCAL MUSIC.

TO THE TEACHER.

In departing so far as we do from every previous style of pursuing the subject before us. it may be proper to allude to the object we hope to attain, and attempt to show to those engaged in the important and interesting duty of imparting to children and youth, a knowledge of the elements of this elaborate science, that ours is a good way, and agreeable to the dictates of reason and common sense.

We think *all* will agree with us that no work on this subject is sufficiently *analytical*, considering the capabilities of those for whom it is intended, that no one begins with the very A. B. C's and moves along gradually enough, illustrating every point and dwelling upon it in a varied and interesting manner until perfectly understood; in short, that there is lack of a work which, *as far as it goes*, is such that beginners can easily understand, and in which they may find *practical exercises* and *tunes* in sufficient numbers, (or nearly so,) and of suitable construction to give them an ability to read easy tunes as they now read prose or poetry; and (should it be absolutely necessary) to dispense, at least in a great degree, with the Black Board. Here arises a very serious difficulty, which, undoubtedly, is the excuse of every author for this want of minuteness. Music is a vast science; and to say all that might and *should* be said explanatory of it, accompanied by the necessary compliment of exercises, tunes, &c. would fill a thousand volumes of this size Thus the course pursued has been in too great a degree, this—touch upon every thing without dwelling sufficiently upon any thing to make it perfectly understood, or entitle the work to any other name than a *text book*.

This volume, like others prepared for the same purpose, is intended for schools consisting of pupils varying from the age of 9 to 16 years. We believe all schools, whether public or private, have many new scholars at the beginning of each year, which renders it necessary to *commence* the *elements* of every study, certainly music, at that time.

Now since it is impossible to carry such a class *understandingly*, through the whole minutiæ of the science in one year, we present in this work—so far as our space will permit—what our experience in the schools of Boston and vicinity has taught us will take a year to *practically* understand. By our mode of treatment, the teacher will readily see in what manner we would continue, and in what order would proceed further should the success of the class warrant.

CHAPTER I.

GENERAL VIEW.

§ I. The Science of Music treats of the characters used to represent the Length, Pitch, and Power of Sounds.

§ II. Musical Sounds differ from one another in *three* essential respects; they may be

1. Long or Short.
2. High or Low.
3. Soft or Loud

Hence we have *three*

SUBJECTS.

1. LENGTH.
2. PITCH.
3. POWER.

The teacher should now illustrate this difference in sounds by a vocal example.

NOTE. The class may now sing 1 2 3 4 5 6 7 8 and corresponding sounds; after which the teacher will say, this series of *eight* sounds is called the *scale*, or musical alphabet; deferring all explanation of it for the present. Should begin with a pitch that will accommodate all the voices. Sing the same by syllable *La.*

QUESTIONS.

What does the science of music treat of? In how many essential respects do musical sounds differ from one another? What is the first? Second? Third? These are called what? (Ans. Subjects.) What is the first Subject? &c. In what respect do these two sounds differ? (making one short and one long sound) thus illustrate each subject. The series of eight sounds we here sing, is called what?

NOTE. Some familiar tune may now be sung.

§ III. The musical terms from which the subjects are derived are called

DEPARTMENTS.

1. RHYTHM.
2. MELODY
3. DYNAMICS.

It will be seen that the Subjects and Departments have the same meaning.

QUESTIONS.

How many *Departments* are there in music? The first? Second? Third? First *Subject?* Second Department? First, &c.

NOTE. The scale may be sung in a great variety of ways, of which the following are a sample: and the exercises may be constantly relieved by requesting the class to perform thus. Sing as high as 5 then back. Then go one numeral higher and back. Boys ascend to 5 and Girls descend. Teacher ascend to 8 and the pupils descend: *vice versa.* This tends to relieve the monotony of the exercises which precede the *introduction and explanation* of the scale, and prepares them to fully understand it when presented.

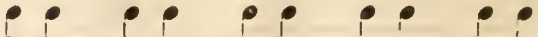
CHAPTER II.

QUARTER NOTES. BEATING TIME. RHYTHM. BARS MEASURES. ACCENT.

NOTE. The teacher now produces several short and distinct sounds, to the syllable La, not differing from each other in length, pitch, or power, and requests the pupils to imitate.

§ IV. The characters by which musical sounds or tones are represented are called NOTES

§ V. The tones which we have just produced are below represented by QUARTER NOTES. We now sing them as written.



NOTE. Great care should be taken that the pupils produce *distinct* and well *aspirated* tones, quite *detached* from each other.

Also much variety can be obtained, and great interest given to the simplest exercises, as follows If the class consist of both sexes, let then alternate : sometimes all alternate with the teacher.

§ VI. The portion of the above notes which runs *perpendicularly*, is called the STEM. The *round part* the HEAD.

NOTE. The teacher will now desire the class to sing the above exercise, while *he* makes a *down* motion to the first and *up* motion to the second, describing thus:—*down, up, down, up.* The pupils can imitate while he sings. Now sing the same by the words *Holy, Glory.*

QUESTIONS.

What characters are used for representing sound? What kind of notes are the above? The perpendicular part is called what? The remainder? Which syllable of the word Holy should be accented? Of Glory?

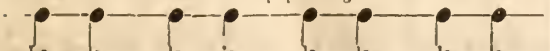
NOTE. A tune may now be sung, after which the scale. Teacher sing the scale by syllables, Do, Re, Mi, &c. and class imitate. Teacher sing 1, pupils 2, &c.

§ VII. The motions of the hand made while singing are called *Beating Time.*

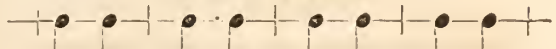
§ VIII. The time occupied while singing, is regulated as it passes, by *beats:* thus we give each *quarter* note a beat.

§ IX. The line below represents in length the time spent in singing the notes written upon it.

NOTE. Teacher beats while pupils sing.



§ X. This time is divided by means of BARS ☞ | ☜ into *equal* portions, called MEASURES; a measure is the space between two bars. Example.



NOTE. This exercise may now be sung, first together, then alternating.

§ XI. A measure with TWO PARTS is called DOUBLE MEASURE. Beats—*down, up.*

§ XII. Double Measure is ACCENTED on the *first* part.

NOTE. Sing this table.

No. 1. 1 2 | 3 4 | 5 4 | 3 2 | 1 1 |

No. 2. 1 2 | 3 4 | 5 5 | 4 4 | 3 2 | 1 1 |

QUESTIONS.

How do we regulate time as it passes? (Ans. By motions of the hand.) What are these motions called? Into what do we divide time as it passes? By use of what character do we divide time into measures? A bar is used for separating what? A measure with *two* parts is called what? On which part is double measure accented?

NOTE. Now the scale, then a familiar tune may be sung; after which ask questions on all which has preceded. Too much care cannot be taken that every thing is perfectly understood; and there is no so effectual method of ascertaining this, as asking questions in every variety of form. A great part of these should be replied to by raising of hands, and then answering *individually*, as the teacher shall request. Thus, much confusion may be avoided, and the teacher see what proportion really understand.

CHAPTER III.

RHYTHM.

HALF AND EIGHTH NOTES. GROUPED NOTES DETACHED.

TEACHER. We will now sing the scale *ascending*.

NOTE. Here the greatest degree of *promptness* should be insisted upon. The pupils should not *fold*, but sit *perfectly erect*; their *chests thrown forward*; *mouths sufficiently opened to admit the end of the fore finger*; always inhaling a *full breath*, and whether singing by words, letters, or numerals, giving good and distinct *articulation*. Thus the performance has a spirited, animating effect, and never fails to interest and improve. The syllables Do, Re, Mi, &c. may be taught here.

TEACHER. Sing the scale ascending as high as 5. As high as 6—7—8. I will sing as high as 5 and you commence at 6 singing to 8. You sing to 5 and I finish. Boys ascend and girls descend.

§ XIII. A HALF note is made thus: 𝅗𝅥 and is as long as two quarters.

§ XIV. The *head* of the *half* note is *open*, that of a *quarter filled*.

QUESTIONS.

The series of eight sounds, thus sung, is called what? What note is as long as two quarters? What kind of a *head* has the quarter? Half? If a *quarter* have *one* beat, how many will a half have?

SING THE FOLLOWING.

NOTE. The *dash* indicates that the tone is prolonged through the measure.

No. 1. | 1 1 | 2 – | 3 3 | 4 – | 5 4 | 3 2 | 1 – |

No. 2. | 1 – | 2 – | 3 3 | 4 – | 5 5 | 5 – | 5 – |

No. 3 | 1 1 | 2 2 | 3 – | 4 4 | 5 4 | 3 2 | 1 – |

No. 4 | 1 – | 2 – | 3 3 | 4 – | 5 – | 4 – | 3 2 | 1 – |

No. 5. | : 2 | 3 4 | 5 – | : – | 5 4 | 3 2 | 1 1 |

QUESTIONS.

In No. 1, how many notes are there represented in the first measure? 2d? 3d? &c. In No. 1, first measure, what kind of notes are represented? In 2d? &c.

TEACHER. The same example may now be sung by notes.

No. 6. | 1 1 | 2 – | 3 3 | 4 – | 5 4 | 3 2 | 1 – |

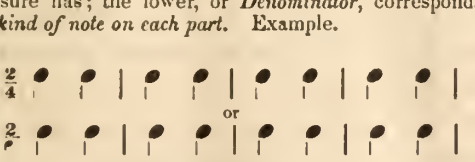
No. 7. | 1 – | 2 – | 3 3 | 4 – | 5 5 | 5 – | 5 – |

No. 8. | 1 1 | 2 2 | 3 – | 4 4 | 5 4 | 3 2 | 1 – |

No. 9. | 1 – | 2 – | 3 3 | 4 – | 5 – | 4 – | 3 2 | 1 – |

No. 10. | 1 2 | 3 4 | 5 – | 5 – | 5 4 | 3 2 | 1 1 |

§ XV. The fraction $\frac{2}{4}$ is placed at the commencement of a piece of music in *Double Measure*. The upper figure or *Numerator*, corresponds to the *number of parts* which the measure has; the lower, or *Denominator*, corresponds to the *kind of note on each part*. Example.

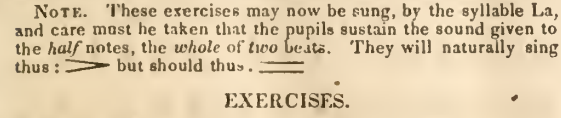


QUESTIONS.

If a quarter of a dollar have one beat, how many has a half? If two quarters fill a measure how many halves? How many parts has double measure? What numeral corresponds to its number of parts? What to the kind of note on each part?

NOTE. These exercises may now be sung, by the syllable La, and care must be taken that the pupils sustain the sound given to the *half* notes, the *whole* of *two* beats. They will naturally sing thus: > but should thus. =

EXERCISES.



NOTE. In the above, much variety may be obtained as heretofore. First, pupils should sing them in their regular order. Then *backwards*. Boys one measure, then girls, &c

§ XVI. An *Eighth* note is made thus: ♪ and is *one half* the length of a quarter. The *angling* part is called the *Hook*.

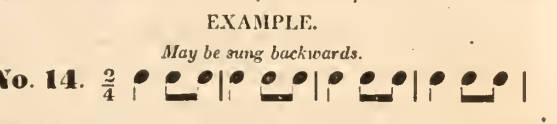
§ XVII. When *one* eighth stands alone it is said to be *detached*. When several are joined, thus: ♫ said to be *grouped*.

QUESTIONS.

How many *quarters* in a half dollar? How many *eighths* or ninepences? If two quarters fill a measure, how many halves? Eighths? Each part of a measure has how many beats? In double measure how many quarters are sung to one beat? How many eighths? What *two* notes are equal to *one* quarter?

EXAMPLE.

May be sung backwards.

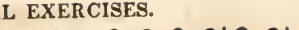


QUESTIONS.

The above exercises are in what kind of measure? Why *double*? What kind of a note is on each part? How many *eighth* notes must there be on each part? Because *two* eighths are equal to *one* what? What one note will occupy both parts of the measure? In No. 18, first measure, are the notes grouped or detached? Those in second measure?

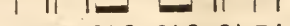
PRACTICAL EXERCISES.

No. 17. $\frac{2}{4}$



No. 18.

No. 19.



No. 20.

CHAPTER IV.

MELODY.

THE STAFF. ADDED LINES. SYLLABLES. TIE.

TEACHER. Thus far our exercises have been chiefly RHYTHMICAL; i. e. treating of the *length* of notes.

QUESTIONS.

Which SUBJECT is *length*? What is the first DEPARTMENT?

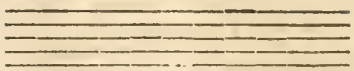
We now speak of MELODY. Sing the following numerals.

$\frac{2}{4}$ 1 2 | 3 4 | 5 5 | 5 4 | 3 2 | 1 1 |

It will be seen that by numerals we convey to the eye, an idea of the *comparative* PITCH of sounds. But as LENGTH, and *Pitch* must be *united*, the following way is found the most convenient.

The following lines and spaces between them are called the STAFF (or *musical stairs*,) so called because it supports the notes, or notes are written upon it Example.

THE STAFF.



§ XVIII. The staff consists of *five* parallel lines and the *spaces* between.

§ XIX. Each *line* is called a DEGREE *or step.*

§ XX. Each *space* is called a DEGREE *or step*

QUESTION. How many *degrees* in the staff?

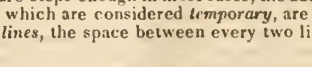
TEACHER. Sometimes more than *nine* degrees, or steps, are found necessary: that is—the stairs, in some cases, are not long enough for the purpose desired.

But as there are steps enough in most cases, the additional ones, *above* or *below*, which are considered *temporary*, are called *added steps*, or *added lines*, the space between every two lines, is also a step.

NOTE The pupils should be made to understand that the added lines are made short for *convenience* sake, not from *necessity* They have an equal right to be the same length as the regular lines, but as they are only wanted occasionally, are made short to save room. Illustrate this by making them as long as the others, then rubbing nearly all out.

EXAMPLE.

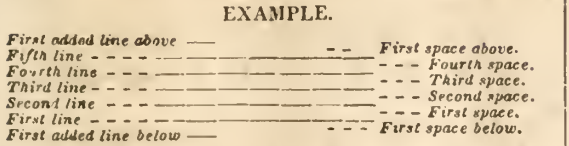
First added line above. —



First added line below. —

§ XXI. The degrees of the staff are counted from the lowest, up.

EXAMPLE.



QUESTIONS.

Which line is this? (pointing to some one in the staff.) Which space?

NOTE. Thus go through the different degrees of the staff and added line or *lines* above and below.

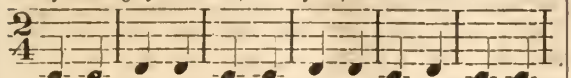
SING AS FOLLOWS.

$\frac{2}{4}$ 1 1 | 2 2 | 1 1 | 2 2 | 1 2 | 1 1 |

TEACHER. We now represent the above in the customary way. ONE we place upon the first added *line*, or *second new step below;* and TWO *in the first space below*, which is the *first new step.*

EXAMPLE.

May be sung by numerals, then by La, also *backwards.*

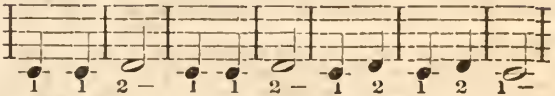


NOTE. Some familiar song may now be sung, followed by questions on what has gone before; after which, the following *practical lessons*, in a *spirited* style, teacher and pupils *always* marking time. The former count *aloud.*

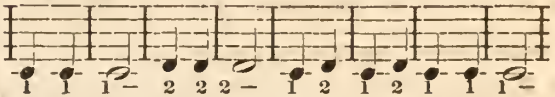
EXERCISES.

No. 1. | 1 1 | 2 – | 1 1 | 2 – | 1 2 | 1 2 | 1 – |

No. 2. Written. *Sing backwards.*

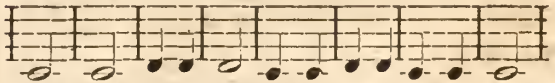


No. 3.



NOTE. The teacher will now request the pupils to figure the following lessons which are not figured; he placing them under their respective notes.

No. 4.



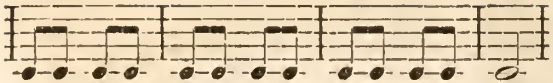
QUESTIONS.

In what kind of measure is No. 2? How is double measure accented? What kind of a note is on each part of double measure? What *two* notes? What kind of a note fills the measure?

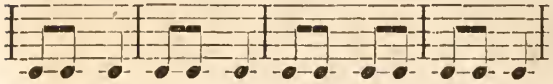
NOTE. Require the class to beat double measure, singing *two* La's to each beat. Then represent them as follows.

EXERCISES.

No. 5.



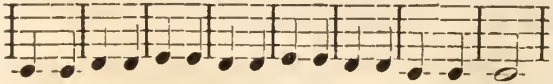
No. 6.



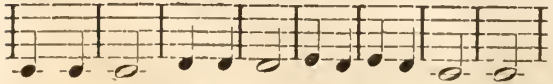
NOTE. Great care must be taken to intersperse these lessons with singing the scale; songs; asking questions, &c.

No. 7. | 1 1 | 2 2 | 3 3 | 2 2 | 3 3 | 2 2 | 1 1 | 1 – |

No. 8. Written.



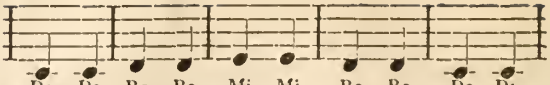
No. 9.



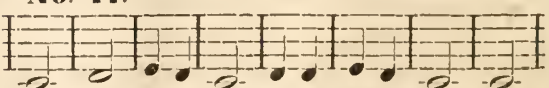
ŷ XXII. The syllable Do (pronounced DOE) is applied to ONE. RE (pronounced *Ray*) to TWO; MI (*Me*) to THREE.

EXAMPLE.

No. 10.



No. 11.



QUESTIONS.

What syllables are applied to the notes in exercise No. 5? No. 6? 7? 8? What syllables correspond to the following numerals?

No. 1.—1 2 3 2 3 2 1 2 3 3 2 2 1.

No. 2.—1 2 1 2 3 2 1 2 3 2 1 2 1.

No. 3.—1 2 2 3 2 3 3 2 3 2 1 2 3 2 1.

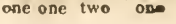
What numerals correspond to the following syllables?

No. 1.—Do. Re. Mi Re. Mi. Do.

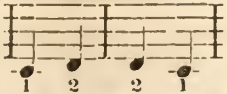
No. 2.—Do. Re. Re. Mi. Mi. Re. Do.

No. 3.—Do. Do. Re. Mi. Re. Mi. Do.

NOTE. The following and all future exercises should be treated thus—first read them through calling the number of beats which each note has. Example:



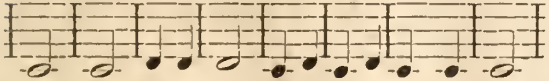
then the numeral applied to each note. Example,



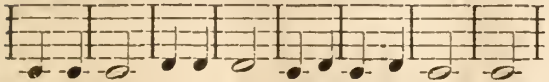
one, two, two, one Then sing by numerals; next apply the syllables, then sing. Presently proceed the same way with *letters*.

PRACTICAL LESSONS.

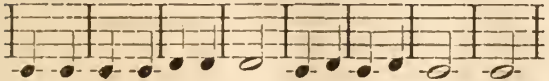
No. 12.



No. 13.

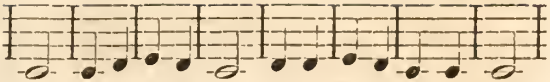


No. 14.

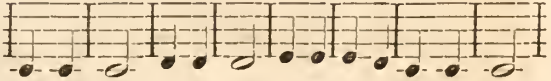


No. 15.

No. 16.



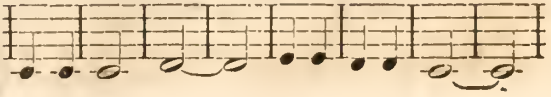
No. 17.



NOTE. To dwell thus minutely on exercises like the above and following, we have found much the best course, notwithstanding they are somewhat tedious. The teacher, however, is at liberty, and should by all means relieve the class by giving familiar songs, and the great variety of means already pointed out. Where the lessons are thus simple *but progressive*, the pupils can give all the more attention to Rhythm or length of notes, in which they are generally so deficient; and this in consequence of the great melodic difficulties introduced *too early*.

§ XXIII. The TIE is placed *over* or *under* two or more notes, *on the same degree*, indicating that they are performed as *one*; thus: are performed, .

EXAMPLE.



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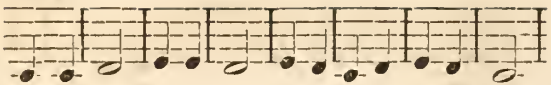
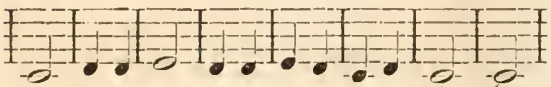
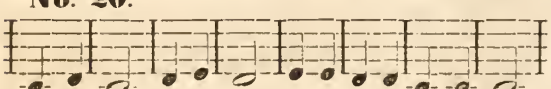


No. 19.



No. 20.



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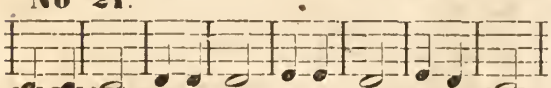


QUESTIONS.

What is a TIE used for? Two quarter notes *tied* are equal to, what *one* note? Two eighths? What syllable is applied to *one*? *Two*? What numeral is applied to Do? Re? &c.

CHAPTER V.

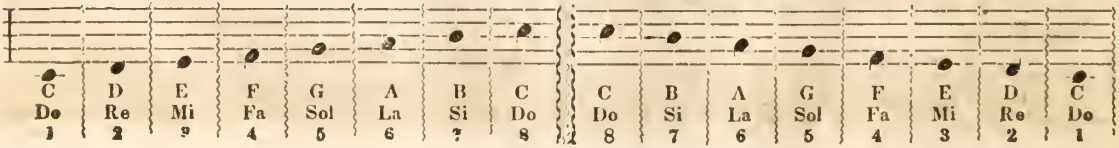
MELODY.

LETTERS. SCALE. ABBREVIATION, &C.

§ XXIV. The first *seven* letters of the alphabet; A, B, C, D, E, F, G, are applied to the seven *different* notes of the scale.

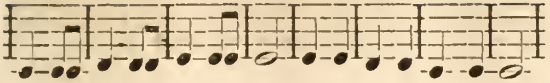
TEACHER. Below we represent the scale applied to the STAFF —or *musical stairs*,—which serves to convey to the eye the *comparative pitch* of sounds, as *notes* do their *comparative length*; also the *syllables*, *letters*, and *numerals* by which they are called.

EXAMPLE.



PRACTICAL EXERCISES.

No. 1.



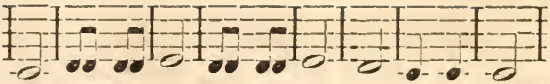
No. 2

No. 3.

No. 4.

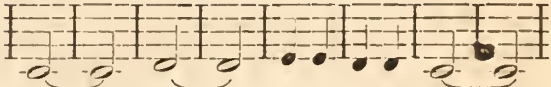
No. 5.

No. 6

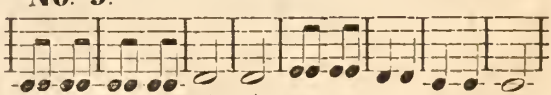


No 7.

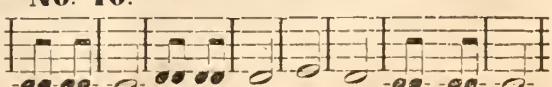
No. 8.



No. 9.



No. 10.



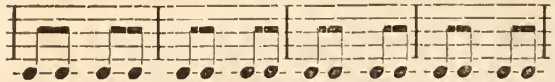
§ XXV. Sometimes Abbreviation Marks are used to indicate repetition of previous measures or parts of measures.

§ XXVI. It is not usual to abbreviate whole, half, or quarter notes.

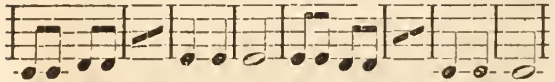
EXAMPLE OF ABBREVIATION.

Written.

Performed



No. 11.



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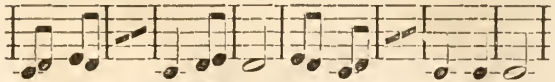
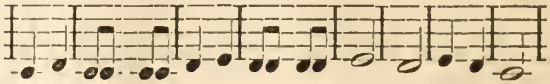


No. 13.

No. 14.

No. 15.



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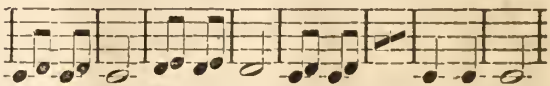
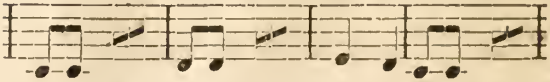


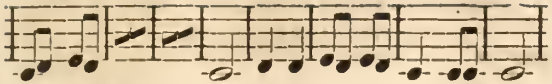
ABBREVIATION OF HALF A MEASURE.

Written.

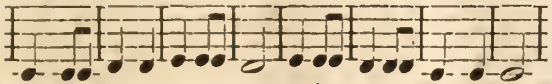


Performed.

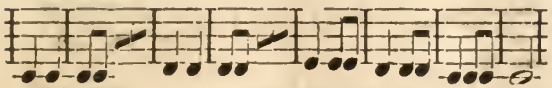
No. 17.



No. 18.



No. 19.



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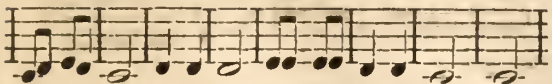
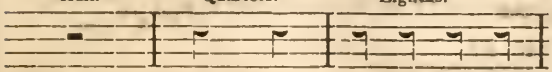


Example of HALF, QUARTER and EIGHTH Rests.

Half. Quarters. Eighths.



§ XXVII. A Half Rest is a square block *above* a line. Quarter turns to the *right:* i. e. the *hook.* Eighth turns to the *left.*

EXERCISES WITH RESTS.

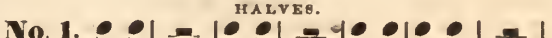
QUARTERS.

No. 1.

No. 2.

HALVES.

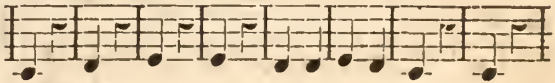
No. 1.



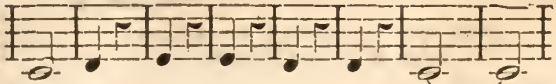
No. 2.

PRACTICAL EXERCISES

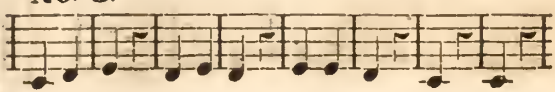
No. 1.



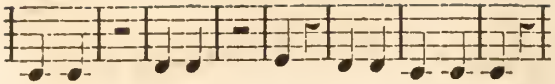
No. 2.



No. 3.



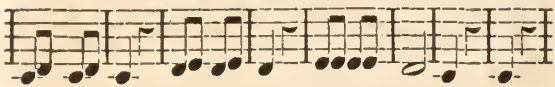
No. 4.



QUESTIONS.

Is a Half rest above or below a line? Does it matter *what* line it is over? (Ans. No!) Which way does a Quarter turn? What part turns to the right? Which way does the hook of the Eighth turn?

No. 5.



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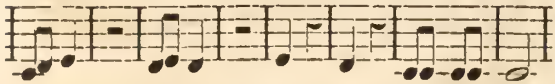
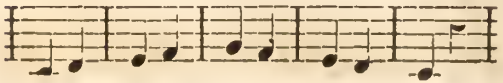


SING THE FOLLOWING NUMERALS.

1 2 | 3 4 | 5 4 | 3 2 | 1 𝄾 |

Written.

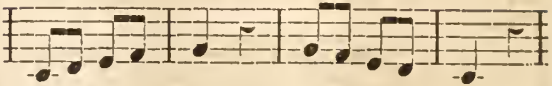


QUESTIONS.

What syllable do we apply to 3 of the scale? To 4? 5

PRACTICAL EXERCISES.

No. 7.



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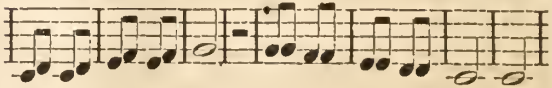

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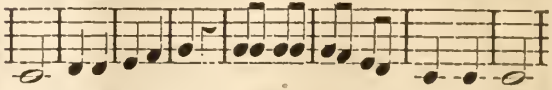

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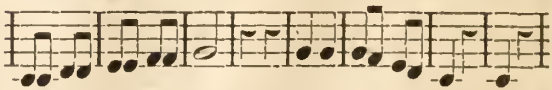

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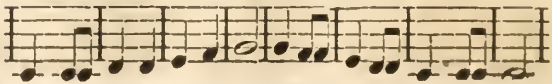

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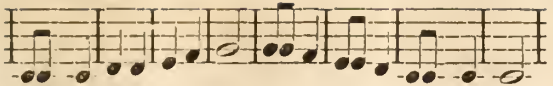

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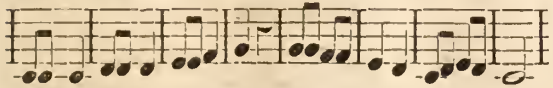

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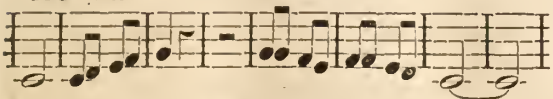


QUESTIONS.

In what kind of measure have all our exercises been? Why double? What kind of a rest equals a half note? Quarter? Eighth. What syllable do we apply to 6 of the scalo? To 5? 4? 3? 2? 1?

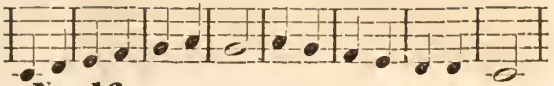
SING THE FOLLOWING NUMERALS.

1 2 | 3 4 | 5 6 | 5 4 | 3 2 | 1 𝄾 |

Written.

NOTE. The above, many of the foregoing which are not too difficult, as well as the following, should be sung backwards. Thus affording twice the amount of matter.

No. 15. PRACTICAL EXERCISES.



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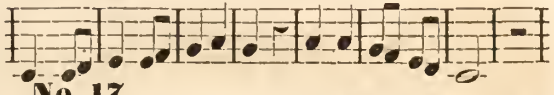

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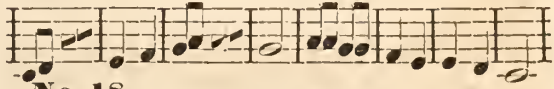

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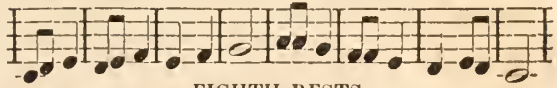
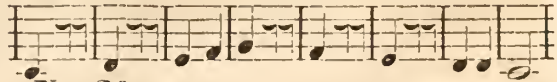


EIGHTH RESTS.

No. 19.



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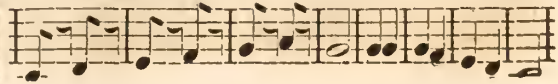
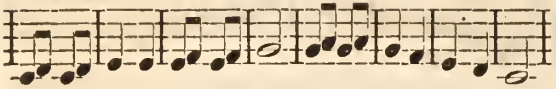


1. In the qui - et peaceful vale, Where the flow'rs their sweets exhale, Blithe and gay, Every day, I have joys that need not fail.
2. There a sil-ver streamlet flows, O'er its pebbly bed it goes, Hast'ning by, Mer - ri-ly, While the bushes round it close.

No. 21.



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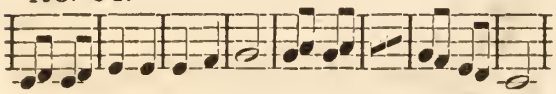

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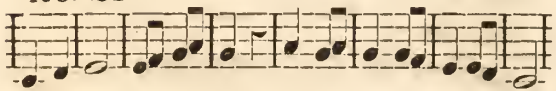


No. 24.

CHAPTER VII

RHYTHM AND MELODY.

THE TREBLE OR G. CLEF. INTERVALS. SECONDS. THIRDS.

§ XXVIII. There being two ways of writing the scale upon the staff, i. e. sometimes C. on the first added line below and sometimes in second space, this character, 𝄞 called the Treble or G. clef, indicates that G is on the second line, which makes C. in former place, as in all the foregoing lessons.

§ XXIX. A piece of music may begin on any part of the measure, i. e. with the *first*, *second*, or any other beat.

EXAMPLE.

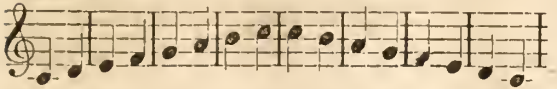
§ XXX. If the *first* measure of a piece of music be not full, the *last* must contain only enough to supply the deficiency. (*See example.*)

QUESTIONS.

What is this called? Why Treble or G clef? (Ans. Because it is on the G line.) *It will be seen that a part of it winds around the second or G line.* If the second line be G, what will the third be? Fourth? Fifth? First line above? First space below? Must the first measure of a piece be full? Where must the remainder be?

PRACTICAL EXERCISES.

No. 1.



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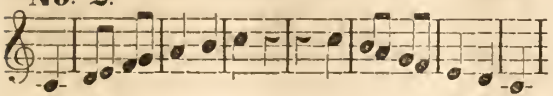

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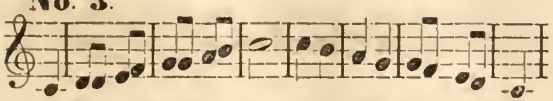

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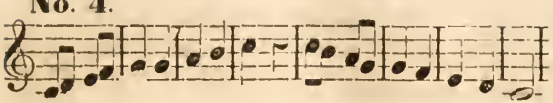

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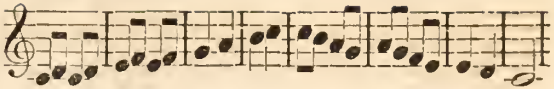
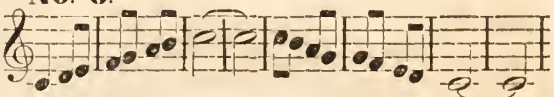
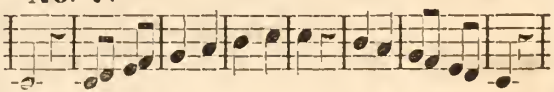


No. 6.



NOTE. *In some of the following lessons, we omit the clef, to save room.*

No. 7.



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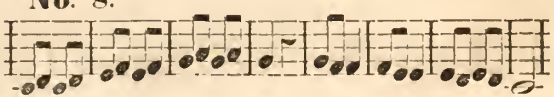

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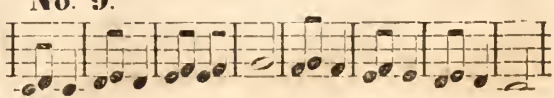
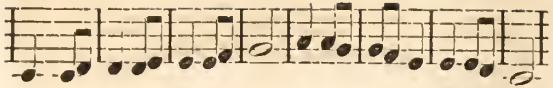


No. 10.



§ XXXI. The distance between any two tones is called an INTERVAL: example—from 1 to 2: from 1 to 6.

§ XXXII. The distance from any tone to that one degree higher or lower is called a SECOND: example from 1 to 2: from 4 to 3

NOTE. In all the foregoing exercises we have used the interval of a second; but now introduce a THIRD.

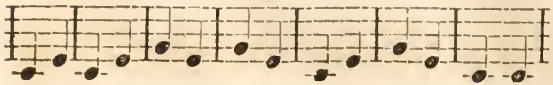
SING AS FOLLOWS.

No. 1. 1 3 | 1 3 | 5 3 | 5 3 | 1 3 | 5 3 | 1 1

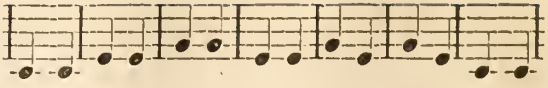
No. 2. 1 1 | 3 3 | 5 5 | 3 3 | 5 3 | 5 3 | 1 1

§ XXXIII. The distance from any tone to that on next degree but one, above or below, is called a THIRD.

No. 1. EXAMPLE.

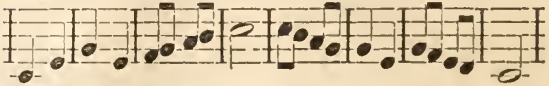


No. 2



PRACTICAL EXERCISES.

No. 11.



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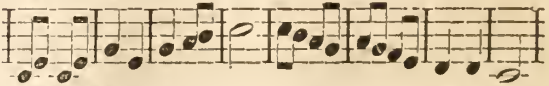

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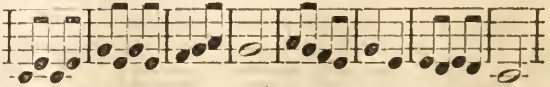

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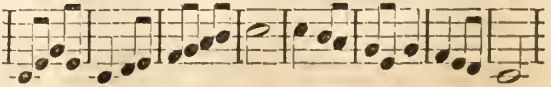


NOTE. Questions should now be asked.

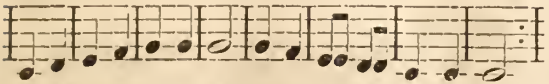
CHAPTER VIII.

RHYTHM AND MELODY.

THE REPEAT. SIXTEENTH NOTE. FOURTH. FIFTH. SIXTH. SEVENTH AND OCTAVE.

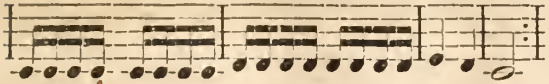
§ XXXIV. Dots placed before or after a bar, thus: indicate a *repetition.*

EXAMPLE.

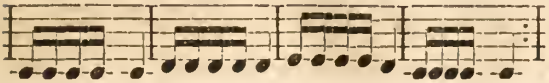


§ XXXV. A SIXTEENTH note is made thus: has two hooks, and is half the duration of an eighth: grouped

No. 1. PRACTICAL EXERCISES.

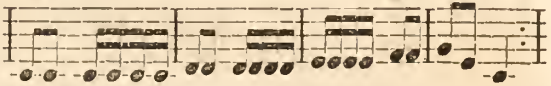


No. 2



No. 3

No. 4.



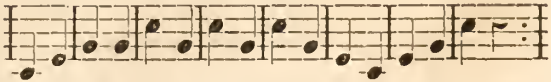
§ XXXVI. The distance from 1 to 4—2 to 5—5 to 8, &c. are intervals of a FOURTH.

SING THE FOLLOWING.

No 1. 1 2 | 1 3 | 1 4 | 1 4 | 3 4 | 5 5 | 8 5 | 8 8 |

No 2. 1 4 | 3 5 | 8 5 | 3 1 | 3 5 | 8 5 | 8 5 | 3 1 |

No. 5.



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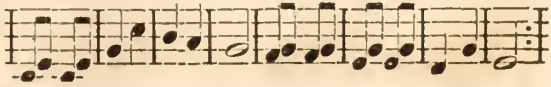
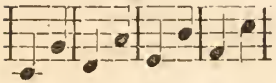


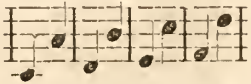
§ XXXVII. From 1 to 5 — 2 to 6, &c. are intervals of FIFTHS. From 1 to 6 — 2 to 7, &c. are intervals of SIXTHS. From 1 to 7 — 2 to 8, &c. are intervals of SEVENTHS. From 1 to 8 is an interval of an OCTAVE.

EXAMPLES.

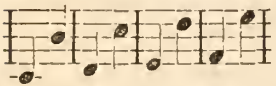
FIFTHS.



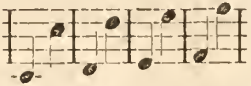
SIXTHS.



SEVENTHS.



OCTAVES.



§ XXXVIII. A tune or exercise may commence with *one*, *two*, *three*, or any other numeral of the scale.

Note In the following tables, No. 1 begins with *one*, or *Do* of the scale; No. 2 with *three*, or *Mi*; No. 3 with *five*, or *Sol*; No. 4 with *eight*, or *Do*. May first be sung by numerals, then by syllables. Beat double measure.

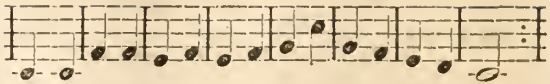
No. 1.		**No. 2.**		**No. 3.**		**No. 4.**	
1	3	5	8	3	1	5	8
1	3	8	5	3	1	8	5
1	5	3	8	3	5	1	8
1	5	8	3	3	5	8	1
1	8	3	5	3	8	1	5
1	8	5	3	3	8	5	1

No. 1.		**No. 2.**		**No. 3.**		**No. 4.**	
5	1	3	8	8	1	3	5
5	1	8	3	8	1	5	3
5	3	1	8	8	3	1	5
5	3	8	1	8	3	5	1
5	8	1	3	8	5	1	3
5	3	3	1	8	5	3	1

PRACTICAL EXERCISES.

SKIPS OF FOURTHS.

No. 7.



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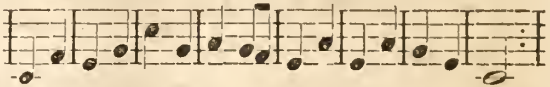

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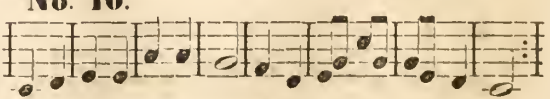
No. 10.



SKIPS OF FIFTHS.

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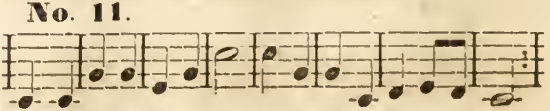

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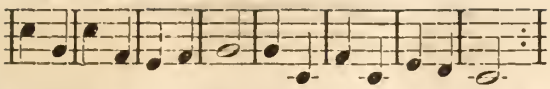
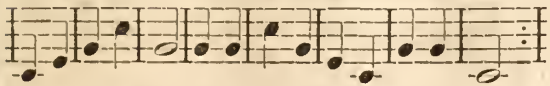


No 13. *Nos. 13 and 14 may be sung together.*



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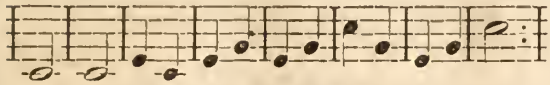


(QUESTIONS ON FOREGOING.)

CHAPTER IX.

RHYTHM AND MELODY.

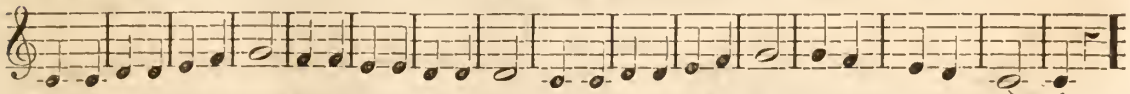
LARGE BAR. LARGE SECONDS. SMALL SECONDS

§ XXXIX. A large bar 𝄘 | 𝄘 indicates the *close* of a piece of music. It is also usually placed at the end of each strain, or musical phrase.

§ XL. In the regular succession of the tones of the scale, there are two kinds of seconds, LARGE and SMALL. The large occur between 1 and 2, 2 and 3, 4 and 5, 5 and 6, & and 7, making *five*. The small between 3 and 4, and 7 and 8, making *two*.

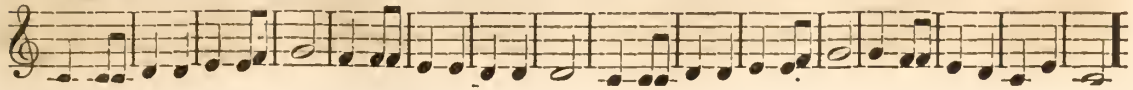
NOTE. The teacher should now often question the pupils in reference to the above, deferring all explanation of why some are larger than others, till the introduction of the Chromatic Scale, preparatory to transposition.

No. 1. PRACTICAL EXERCISES.



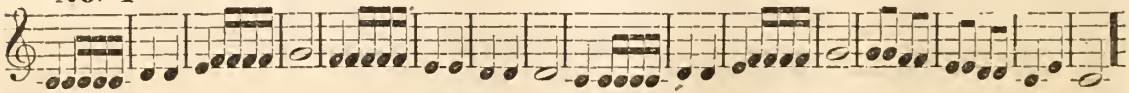
NOTE. The teacher may accompany, with the Piano or some instrument, the Exercises in this Chapter, after the pupils are able to sing them *alone*. This will add much interest.

No. 2.



No. 3

No. 4.



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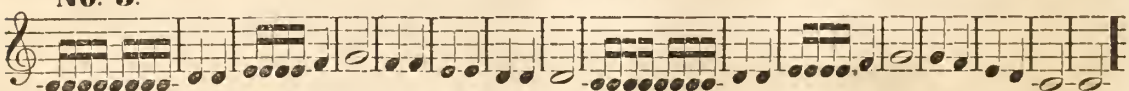

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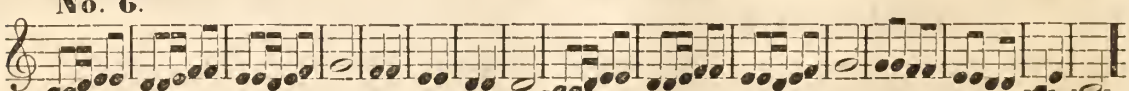

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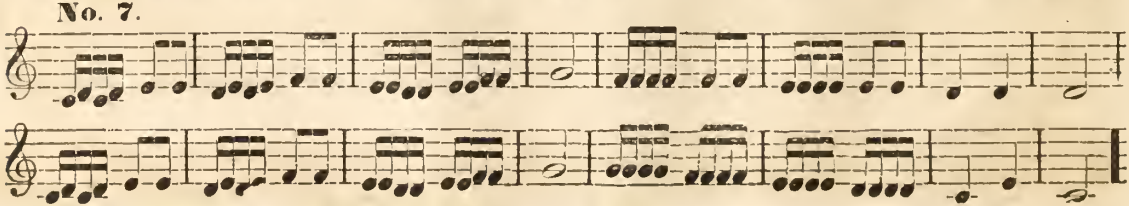
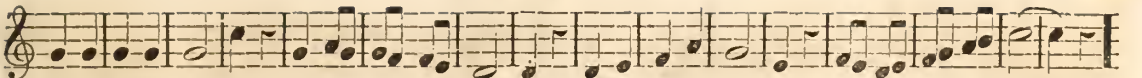




1. Come and join our sing-ing, Mer - ry sounds we raise;
2. Come with hearts of gladness, Come with joy - ful lays,

Cheerful voices ring-ing, Swell our notes of praise.
Free from gloom and sadness, Join our song of praise.

QUESTIONS.

How many kinds of seconds are there? What are they? How many large? Small? Between what numerals do the large occur? Small? All our exercises thus far have been in what kind of measure?

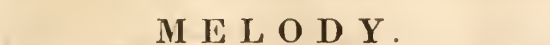
CHAPTER X.

MELODY.

QUADRUPLE MEASURE. WHOLE NOTE. DOTTED NOTES.

§ XLI. A measure with *four* parts is called QUADRUPLE, has four beats, *down, left, right, up.*

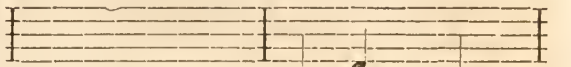
EXAMPLE.



Con - gre - ga - tion, En - ter - tain - ment.

§ XLII. Quadruple measure is accented on the *first* and *third* parts. A WHOLE note 𝅝 is of as long duration as four quarters.

QUADRUPLE MEASURE.

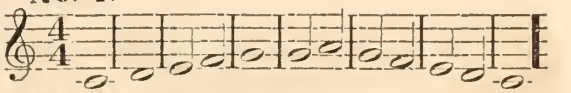


Down, Left, Right, Up, Down, Left, Right, Up.

§ XLIII. Quadruple measure is indicated by the fraction $\frac{4}{4}$, has four parts, and a quarter note on each: i. e. each quarter note has a beat, as before.

PRACTICAL EXERCISES.

No. 1.



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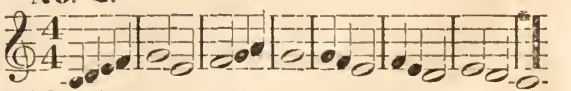

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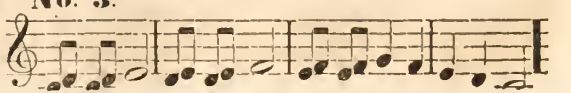

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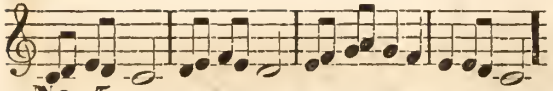

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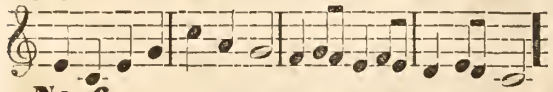

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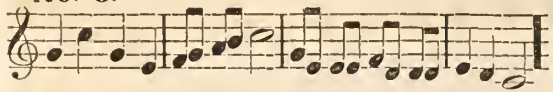
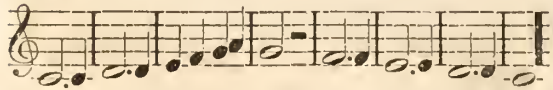


§ XLIV. A Dot placed at the right of a note or rest—adds *one half* to its duration: example. is equal to or is equal to or

No. 7.



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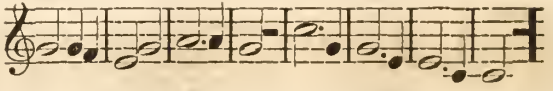


CHAPTER XI.

MELODY.

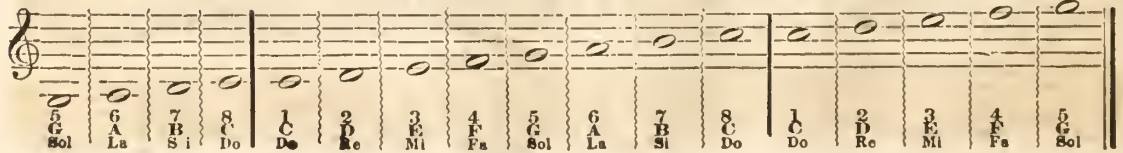
MIDDLE SCALE. SCALE ABOVE. SCALE BELOW.

TEACHER. Thus far our lowest note has been that on the *first added line below*, and highest, that in the *third* space of the staff. 'Tis necessary, however, sometimes to go both lower and higher.

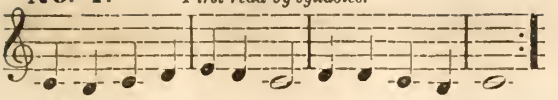
§ XLV. When notes are written higher than *eight*, eight is considered the end of the *middle scale*, and at the same time *one* of the *scale above*.

§ XLVI. When notes are written lower than *one*, one is considered the beginning of the *middle scale*, and *eight* of the *scale below*.

SCALE BELOW. MIDDLE SCALE. SCALE ABOVE.



No. 1. *First read by syllables.*



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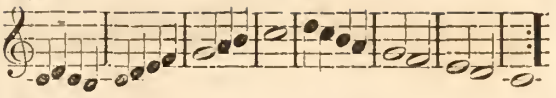
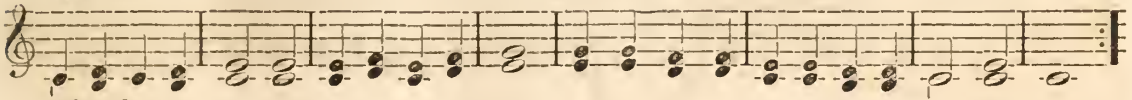


No. 3. *In Two Parts.*



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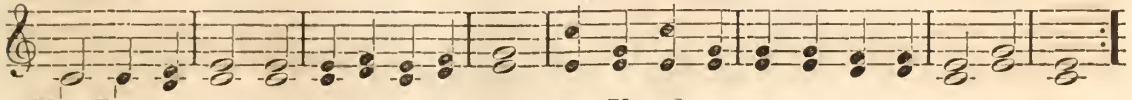
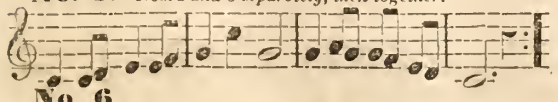


No. 5. *Nos. 5 and 6 separately, then together.*



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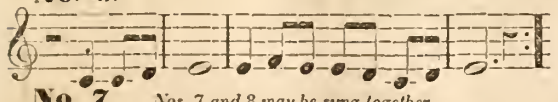
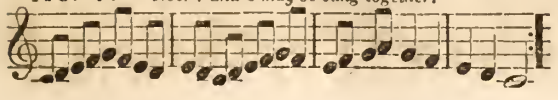


No. 7. *Nos. 7 and 8 may be sung together.*



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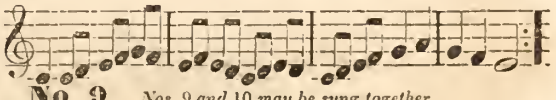
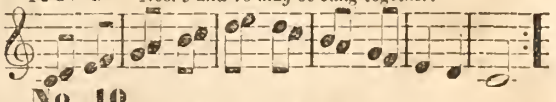


No. 9. *Nos. 9 and 10 may be sung together.*



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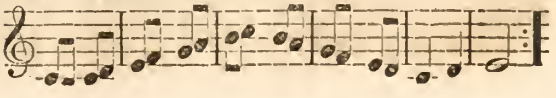
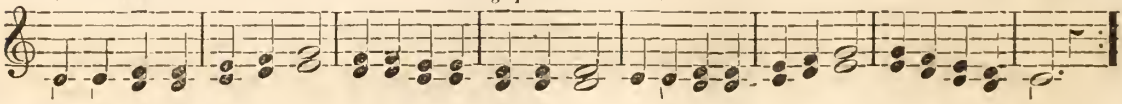


QUESTIONS.

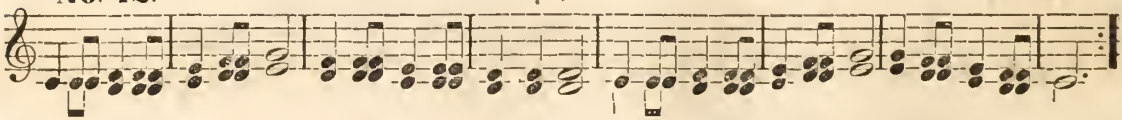
How many parts has Quadruple measure? In what kind of measure is No. 1? 2? 3? 6? 9? Why double? (ask other questions on this chapter.)

NOTE. Where two parts are written on the same staff, one c both may be sung. They should not be performed together 'ti each has been, separately. Each division should sing both part in turn.

No. 11. *Change parts second time.*



No. 12.



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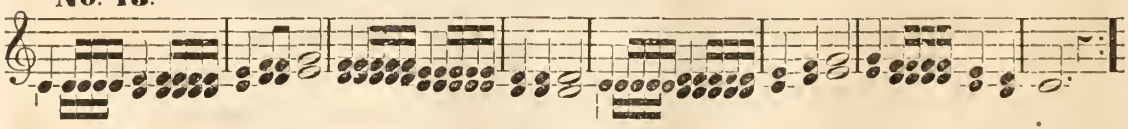
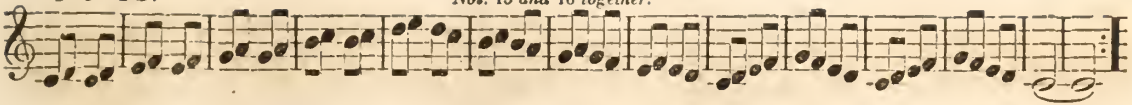


No. 14.

No. 15.

Nos. 15 and 16 together.



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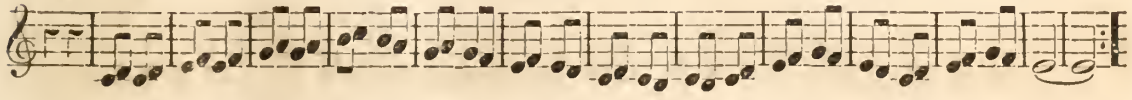

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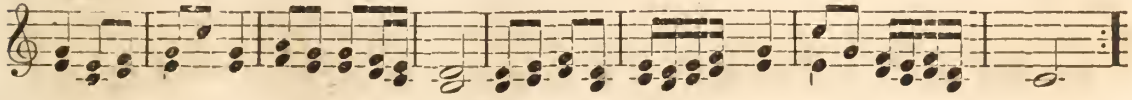


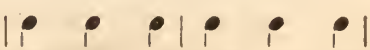
CHAPTER XII.

MELODY.

TRIPLE MEASURE. TRIPLETS.

§ XLVII. A measure which has *three* parts, is called TRIPLE. Beats, *down*, *left*, and *up*. Accented on *first* part

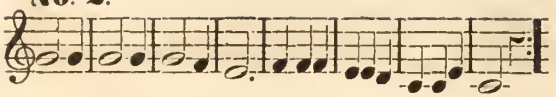
EXAMPLE.



PRACTICAL EXERCISES.

No. 1.

No. 2.



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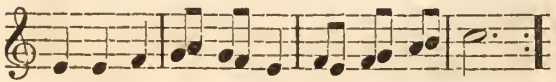

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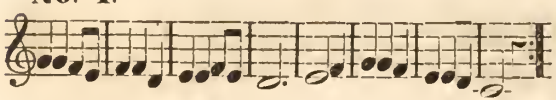
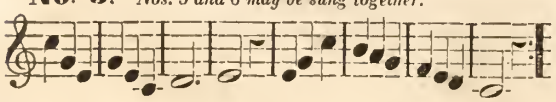


No. 5. *Nos. 5 and 6 may be sung together.*



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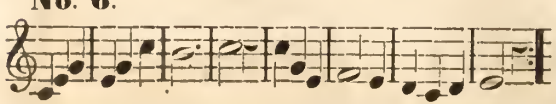
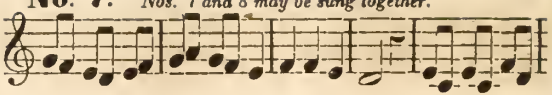


No. 7. *Nos. 7 and 8 may be sung together.*



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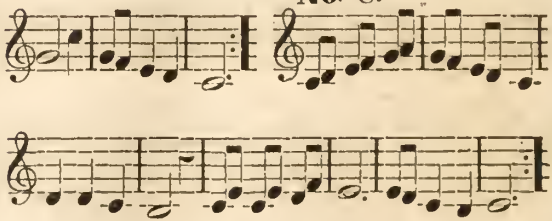
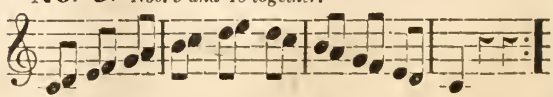


No. 9. *Nos. 9 and 10 together.*



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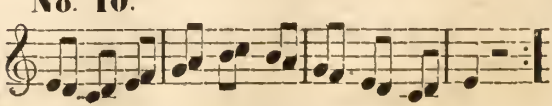

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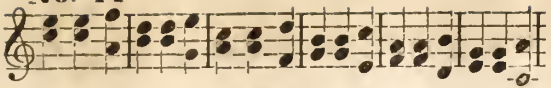

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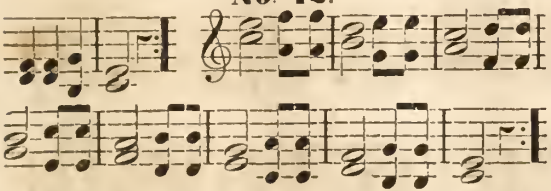
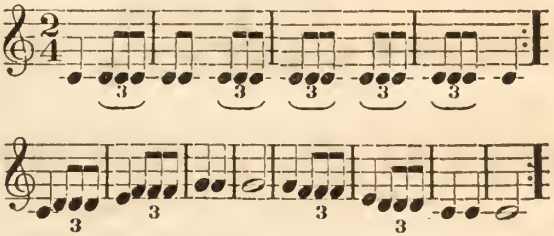


§ XLVIII. Sometimes *three* notes are sung to one part of the measure: they are called TRIPLETS: usually have the figure 3 placed over or under them, thus:

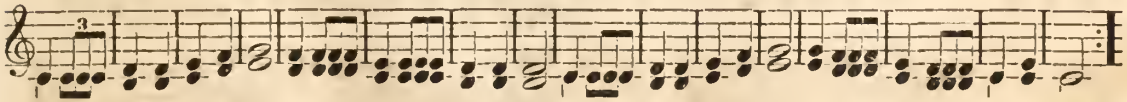
§ XLIX. A triplet is *three* notes performed in the time of *two* of the same kind.

EXAMPLE.



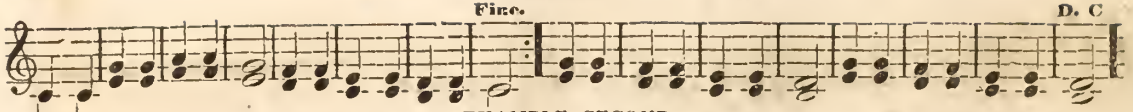
§ L. In a piece where there is a succession of triplets, 'tis usual to omit the figure after the first one.

EXAMPLE.

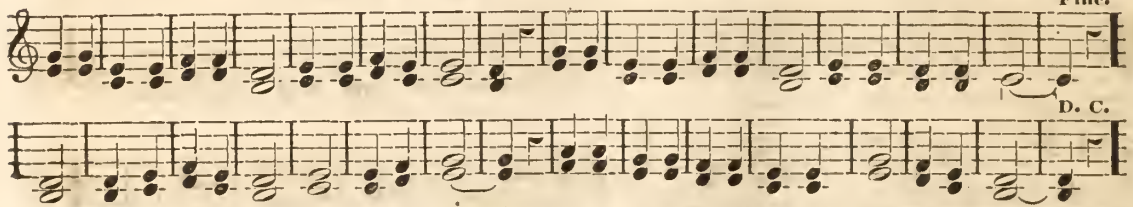


§ LI. D. C. The abbreviations of DA CAPO (*Dar Karpo*) mean begin again and end with the word FINE or *end.*

EXAMPLE.

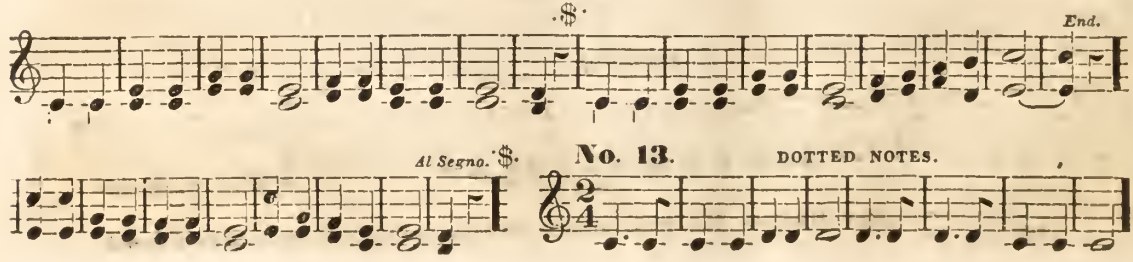


EXAMPLE SECOND.



§ LII. Sometimes it is necessary to go back to the commencement of the *second* strain, instead of to the beginning. This is expressed thus: *Al Segno* 𝄋 meaning *go back to sign.*

EXAMPLE.



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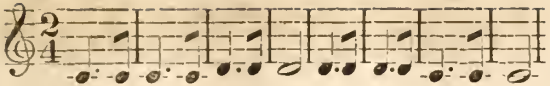
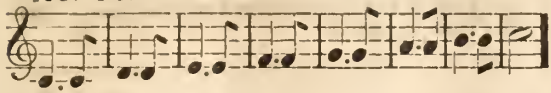


NOTE. When dotted notes have a *part* of a beat, the teacher should explain their performance thus, Nos. 13 and 14 for example—teacher give four beats, one to each *eighth*, pupils singing, but not beating. Then pupils make two beats and sing, teacher still giving four beats; thus analyzing and making perfectly understood Proceed the same with dotted Eighths, i. e. reducing to *Sixteenths*.

No. 15.



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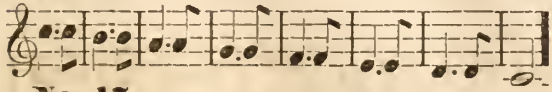

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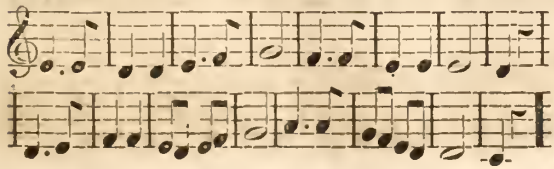
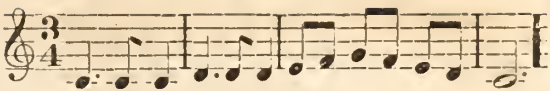


No. 18



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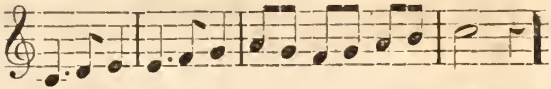
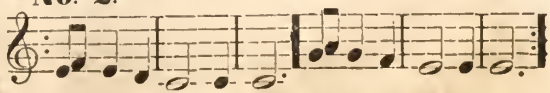


NOTE. To perform the following "Rounds," the class should be divided into two divisions; the *second* singing when the *first* passes the large bar. Keep repeating 'till desired to stop.

ROUNDS IN TWO PARTS.

No. 1.

No. 2.



(QUESTIONS ON THIS CHAPTER.)

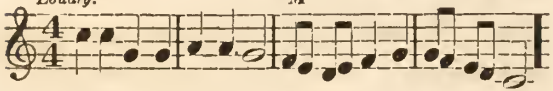
DYNAMICS.

MEZZO. PIANO. FORTE MP. MF. SLUR.

§ LIII. The performance of music lacks variety and be comes tedious if we always sing with the same degree of power: hence, we sometimes sing *loudly*, *softly*, and at other times with a *medium* degree of force.

§ LIV. MEZZO means *medium* or *middle*. Is abbreviated thus: ☞ M or Mez.

No. 1. EXAMPLE.



No. 2.

§ LV. PIANO means *soft*. Is abbreviated thus: ☞ P.

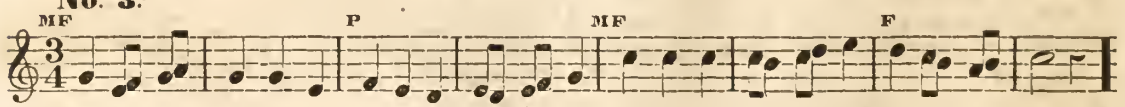
§ LVI. FORTE means *loud*. Is abbreviated thus; ☞ F.

§ LVII. MEZZO PIANO means *middling soft*. Abbreviated thus: ☞ MP.

§ LVIII. MEZZO FORTE means *middling loud*. Abbreviated thus: ☞ MF.

PRACTICAL EXERCISES.

No. 3.



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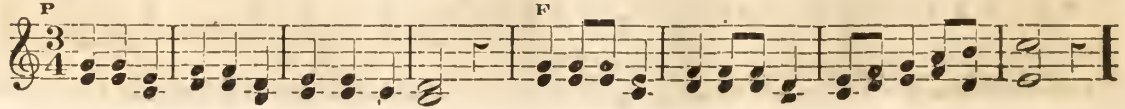

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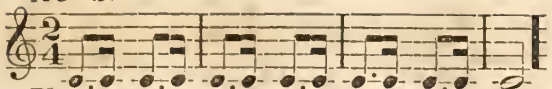

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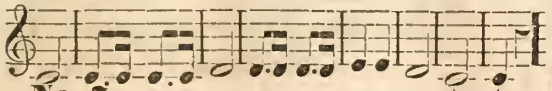

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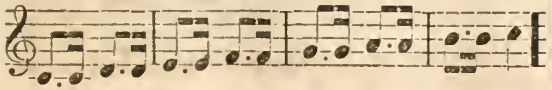
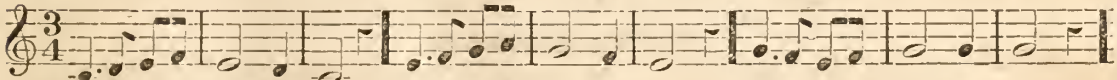


No. 8.

QUESTIONS.

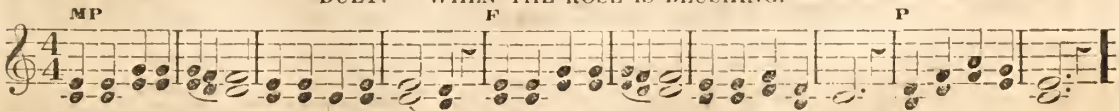
A passage marked **P** is how performed? **F**? **MF**? **MP**? How much does a *dot* add to the duration of a note? What is the value of a dot placed after a *half* note? After a *quarter*? Eighth? A dotted half note has how many beats? Quarter? Eighth? In No. 5 how many beats have the first two notes? The distance from any one tone to another is called what? From 1 to 2 is what kind of a second? 3 to 4? 7 to 8? 5 to 6? 6 to 7? 2 to 3? How many small seconds in the scale? Large?

ROUND, IN THREE PARTS.



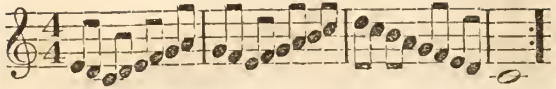
§ LIX. The Slur is made like the *tie*, but is placed over or under notes on *different* degrees, indicating that they are sung to *one* syllable. (*Examples in following "Duet."*

DUET. "WHEN THE ROSE IS BLUSHING."

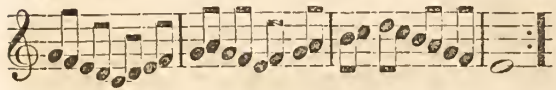


1. When the rose is blushing Pure and sweet, and fair; Joy within us gushing, Greeteth beauty there. Greeteth beauty there.
2. In the sandy des-ert, Birds of plumage rare Shed around the trav'ler Beauty, even there. Beau-ty even there.
3. Every prospect showeth Something rich and rare; And the *true heart* findeth Beauty every-where. Beau-ty every-where.

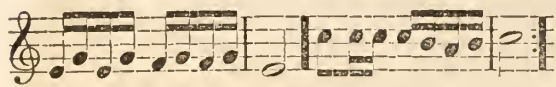
No. 9. *Nos. 9 and 10 may be sung together.*



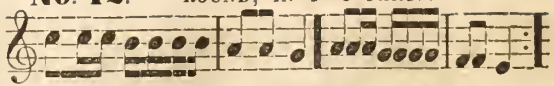
No. 10.



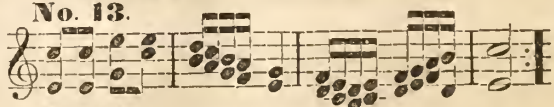
No. 11. ROUND, IN TWO PARTS.



No. 12. ROUND, IN TWO PARTS.



No. 13.



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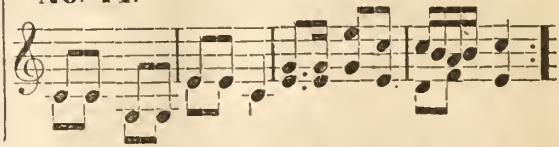
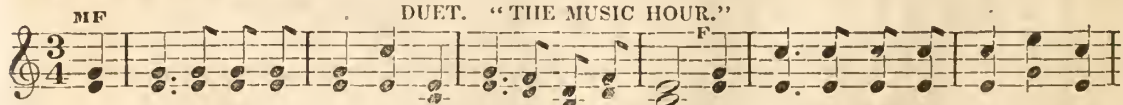


DUET. "THE MUSIC HOUR."



1. We love to make sweet mu - sic, To make our voi-ces ring, And we are ál-ways hap - py When
2. We'll sing of love and kind-ness, We'll sing of home and school; We'll sing of glo-rious mid - day And

comes the hour to sing: When comes the hour to sing.
evening breezes cool. And evening breezes cool.

3 And while we sing so cheerful,
We'll better grow each day:
And then our songs of pleasure
Shall never fade away.

(QUESTIONS ON THIS CHAPTER.)

CHAPTER XIV.

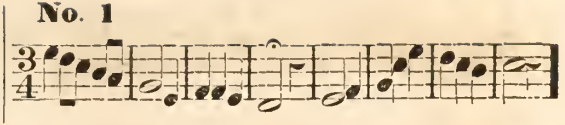
DYNAMICS.

HOLD. CRESCENDO. DIMINUENDO.

§ LX. A large bar is usually placed at the end of a musical phrase, or line of poetry, and frequently occurs in the middle of a measure, but does not effect its contents.

§ LXI. A PAUSE or HOLD 𝄐 placed over or under a note indicates that it is to be retained at the discretion of the performer. *Example* No. 1.

No. 1



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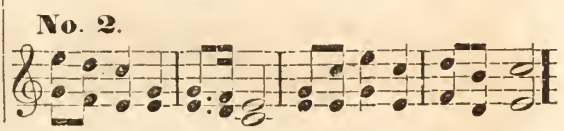
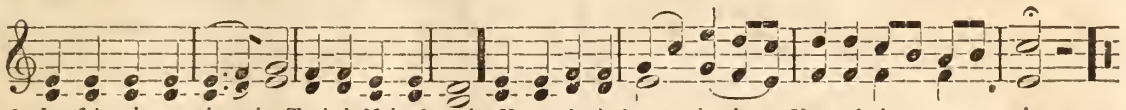


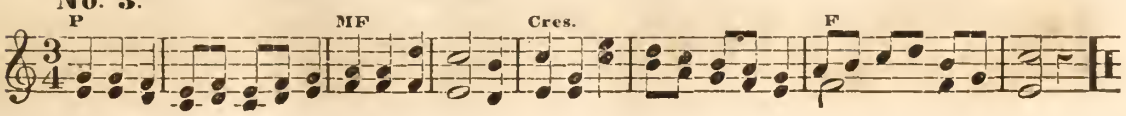
DUET. "JOYFUL VOICES SINGING."



§ LXII. A tone begun softly and gradually increased in power, is called a CRESCENDO. Marked *Cres.* or <

§ LXIII. An inversion of the crescendo is called a DIMINUENDO. Marked *Dim.* or >

No. 3.



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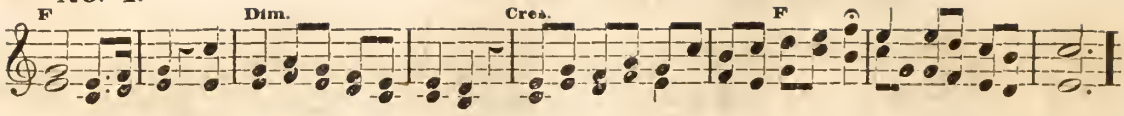
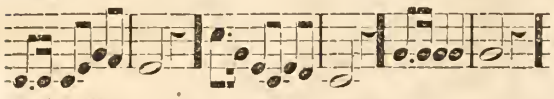
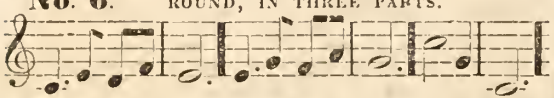


No. 5. ROUND, IN THREE PARTS.



No. 6. ROUND, IN THREE PARTS.



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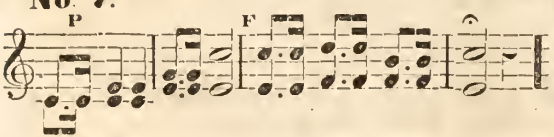

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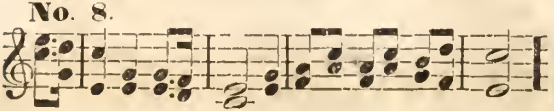

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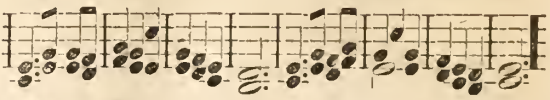

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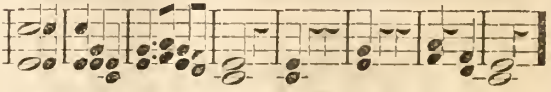

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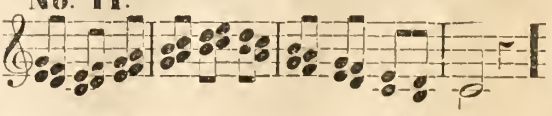
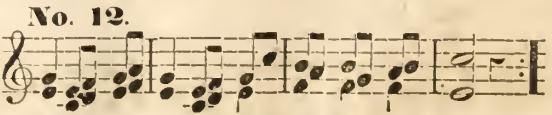
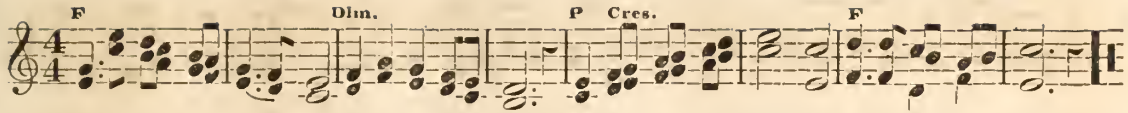


No. 12.



DUET. MUSIC.



1. Keep your mu - sic ring - ing, Ev-er with good heart; Light and joy - ous singing, Gives the blood new start.
2. Peace and pleas-ure bring - ing, Comes the cheerful song; So will we keep singing, All our life time long.

QUESTIONS.

What does a large bar—if not at the close—indicate? If in the middle of a measure, does it effect its contents? What does this character 𝄐 indicate? A passage begun softly and gradually increased in power, is called what? What is a DIMINUENDO?

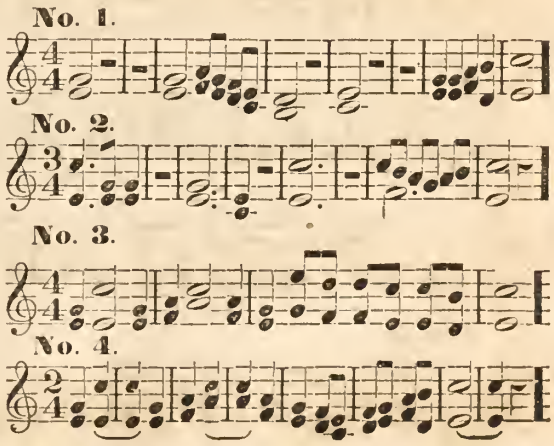
CHAPTER XV.

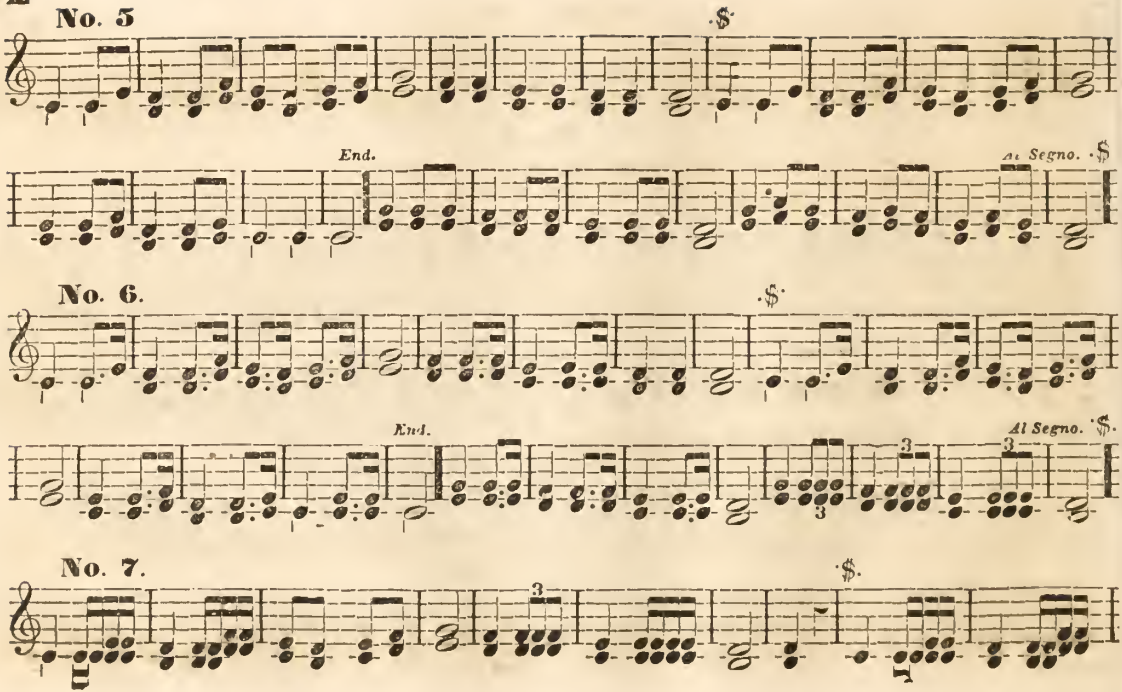
RHYTHM, MELODY, AND DYNAMICS.

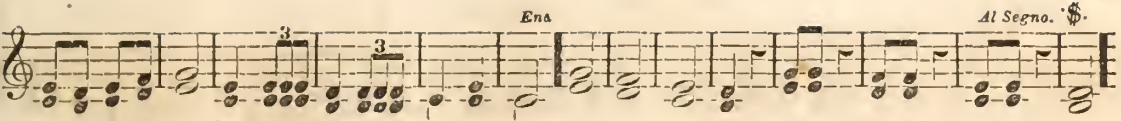
WHOLE REST. SYNCOPATION. BRACE.

§ LXIV. A WHOLE rest is represented *below* a line, and always fills a measure; whether Double, Triple, Quadruple or any other. Example, Nos. 1 and 2.

§ LXV. When an *unaccented* note is connected with the following accented note, it is said to be SYNCOPATED. Example Nos. 3 and 4

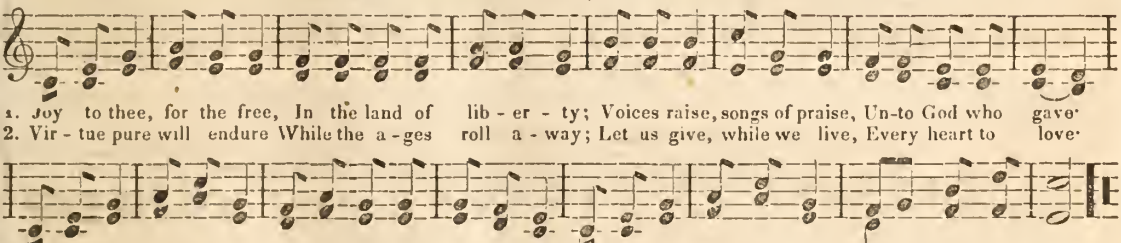



No. 5
$
End.
Al Segno. $
No. 6.
$
End.
Al Segno. $
No. 7.
$



§ LXVI. A Brace { is used for connecting Staffs. Example No. 8.

HYMN. "JOY TO THEE, FOR THE FREE."



1. Joy to thee, for the free, In the land of lib - er - ty; Voices raise, songs of praise, Un-to God who gave·
2. Vir - tue pure will endure While the a - ges roll a - way; Let us give, while we live, Every heart to love·

Grat - i-tude for the good, And all blessings we en - joy, In the land where we stand, The good and brave.
When at last, life is past, Spirits then will still survive, Hea'vn secure, souls more pure, With God a - bove.

(QUESTIONS ON THIS CHAPTER.)

CHAPTER XVI.

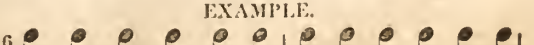
RHYTHM AND MELODY.

SEXTUPLE MEASURE. DOTTED RESTS.

§ LXVII. A measure which has SIX PARTS is called SEXTUPLE MEASURE: has *six* beats, *down, down, left, right, up.*

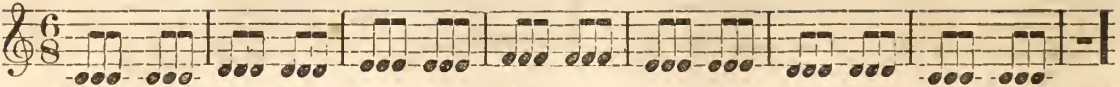
In a very quick movement, only *two* beats are made *Down, up.* ACCENTED on *first* and *fourth* parts.

EXAMPLE.

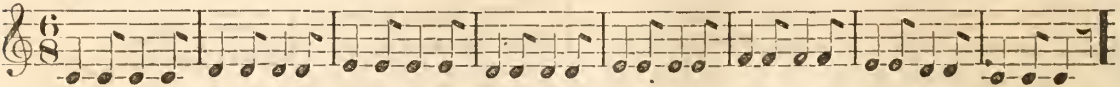


PRACTICAL EXERCISES

No. 1.



No. 2.



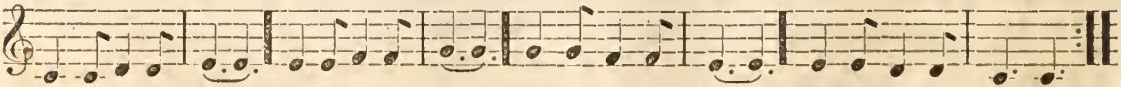
QUESTIONS.

How many parts has Sextuple Measure? How accented? What six notes fill a measure? What four? If an eighth has one beat, how many does a quarter have? A dotted quarter? A half? A dotted half?

ROUNDS FOR 4 VOICES.

No. 3. *All "Rounds" may be sung by the No. of voices marked, or half or quarter as many.*

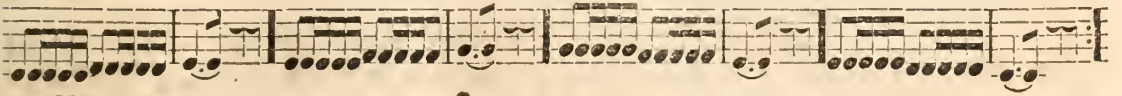
No 4.



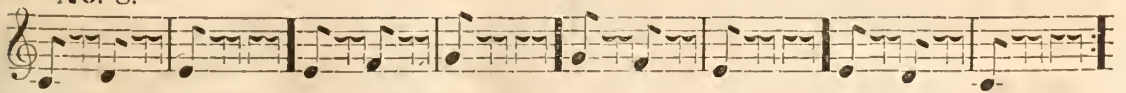
No. 5.

No. 6.

No. 7.

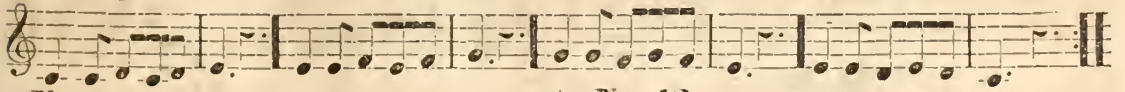


No. 8.

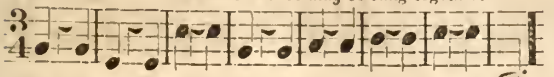


§ LXVIII. Every dotted note has a corresponding dotted rest of equal value; thus, 𝅗𝅥. has its corresponding rest 𝄽.

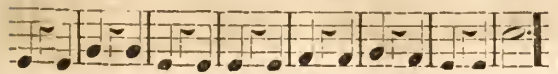
No. 9.



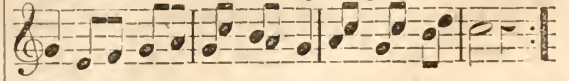
No. 10. *Nos.* 10 *and* 11 *may be sung together.*



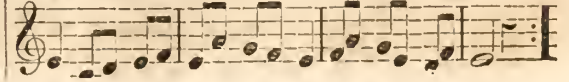
No. 11.



No. 12. *Nos.* 12 *and* 13 *may be sung together.*

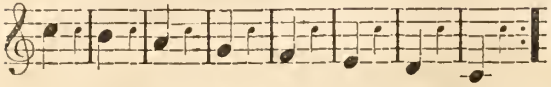


No. 13.



NOTE. *In Nos. 14, 15, 16, 17, half the pupils sing large, and half small notes; then all sing both.*

No. 14.



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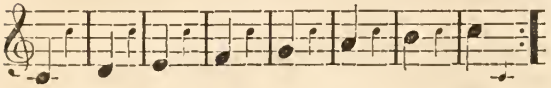
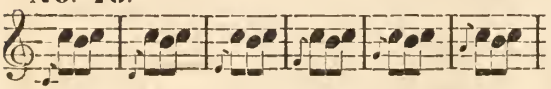
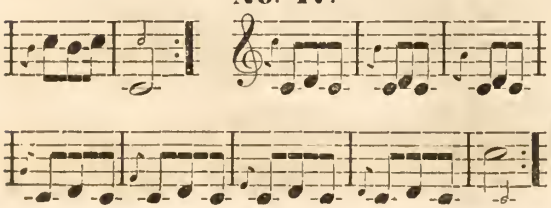


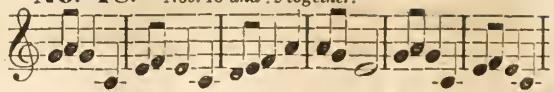
No. 16.



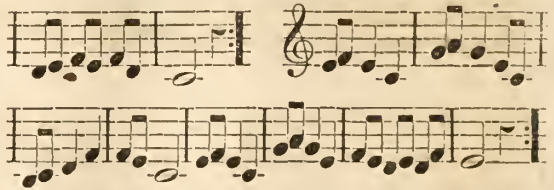
No. 17.



No. 18. *Nos. 18 and 19 together.*

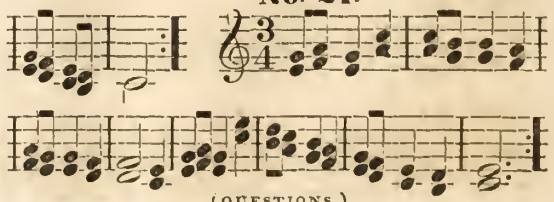


No. 19.



No. 20.

No. 21.



CHAPTER XVII.

RHYTHM AND MELODY.

BASE CLEF. STACCATO MARKS.

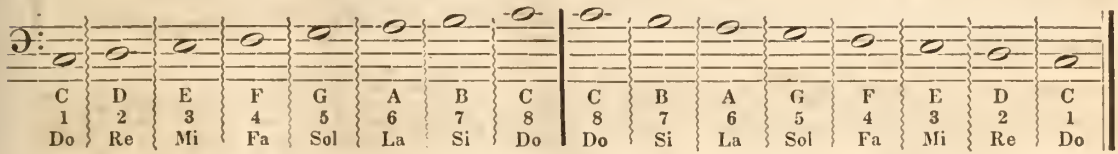
TEACHER. In all the foregoing lessons and tunes, C, as well as *one*, the numeral and *Do* the syllable applied to it, has been found upon the *first added line below.*

In order to accommodate the lower male voices, and instruments, it is found necessary to have a different place for C. or *one* or *Do.* The place for C. being altered, of course all the other letters become so.

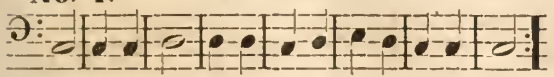
§ LXIX. The BASE or F Clef 𝄢 indicates that F. is on the fourth line of the staff. This make C. come in *second space.*

NOTE To make this most easily understood, the teacher should draw the staff on the black board, placing the base clef in its proper place, then say—if this line be F what letter shall we apply to the space below? Put the note on E. then ask what letter the third line must have applied to it. Then second space. Thus continue till you obtain the scale, as below presented, requiring pupils to tell what numerals and syllables go to each note. Then sing by letters, numerals and syllables.

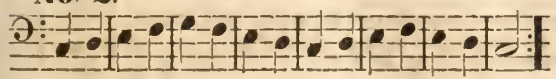
EXAMPLE.



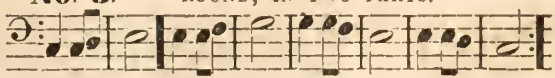
No. 1.



No. 2.



No. 3. ROUND, IN TWO PARTS.



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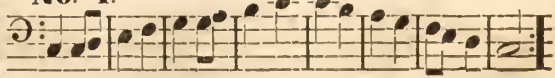
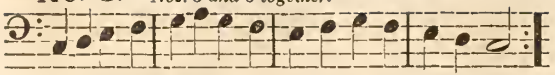


No. 5. *Nos. 5 and 6 together.*



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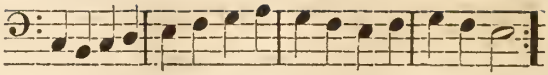

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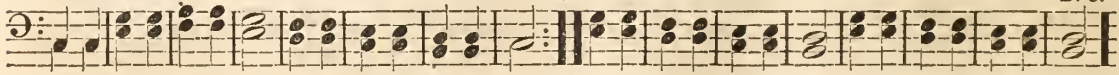
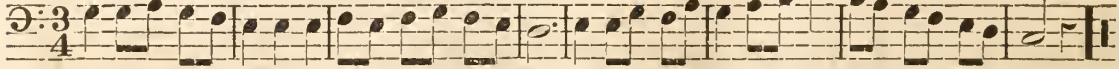
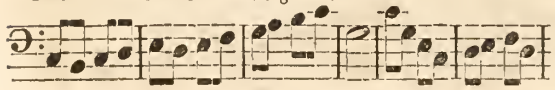


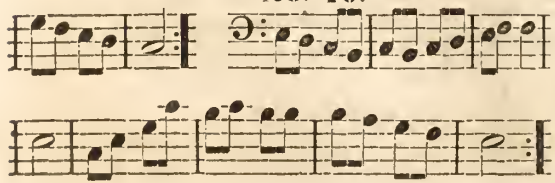
No. 8.



No. 9. *Nos. 9 and 10 together.*



No. 10.

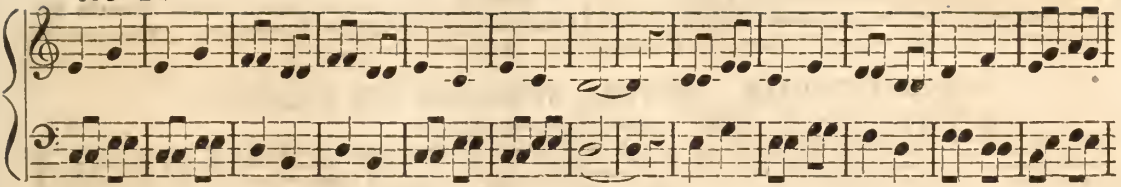


QUESTIONS.

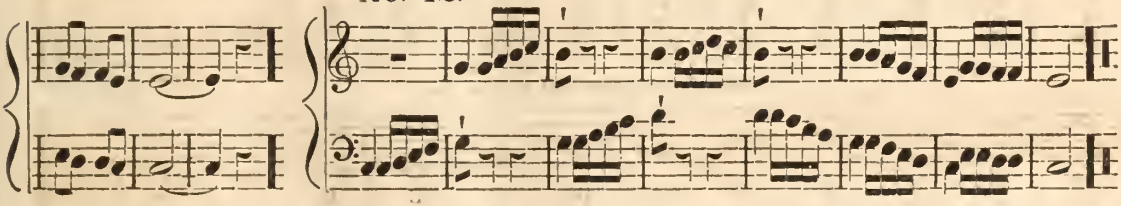
What are the characters called, by which we represent sounds? How many kinds of notes are in common use? How much does a dot add to the value of a note or rest? On what do we write notes? How many lines in the staff? Spaces? The distance from any one tone to another is called what? From 1 to 2 is what kind of an interval? How many large seconds in the scale? Small? Between what numerals do the small seconds come? Large? How many kinds of clefs are used? What are they called?

§ LXX. These characters ▯ ! ! ! ! ▯ called Staccato Marks, indicate that the notes, over or under which they are placed, are to be performed in a very short and distinct manner. *Example* No. 12.

No. 11.



No. 12.



CHAPTER XVIII.

MELODY.

DIATONIC SCALE. CHROMATIC SCALE. SHARP. FLAT.

TEACHER. In the scale which we have thus far made use of, called the DIATONIC SCALE there are five LARGE and two SMALL seconds. The reason of this difference is this; between some, there is an intermediate tone or *semitone*, and between others no. The large seconds have intermediate tones—small none.

§ LXXI. The diatonic scale with the intermediate tones, forms what is called the CHROMATIC SCALE.

§ LXXII. A SHARP ♯ is the sign of ELEVATION.

§ LXXIII. A FLAT ♭ is the sign of DEPRESSION.

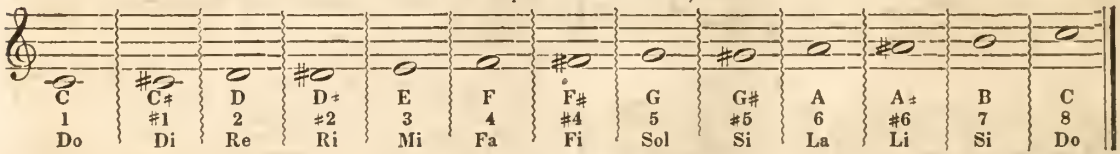
§ LXXIV. The intermediate tone between C. and D. for example, may be on the same degree as C. if so, has a sharp before it ♯ or on the same degree as D. if so, has a flat before it ♭ C sharp and D flat being the same thing call

§ LXXV. In speaking of the *numerals* applied to the tones of the chromatic scale, we say *Sharp one*, *Flat two*, &c.
In speaking of the *letters*, we say C. *Sharp*—D. *Flat*, &c.

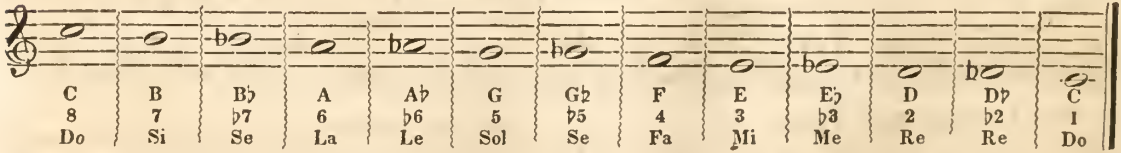
§ LXXVI. The chromatic scale consists of ***twelve different tones;*** the distance between each two, being the same as from 3 to 4 and 7 to 8.

CHROMATIC SCALE. LETTERS, NUMERALS AND SYLLABLES.

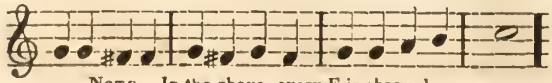
NOTE. Si is pronounced *See*—Fi, *Fee*.



NOTE. Se is pronounced *Say*, Le, *Lay*.

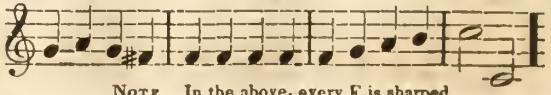


§ LXXVII. A sharp or flat placed before a note effects every other one throughout the measure, on the same degree of the staff. EXAMPLE.



NOTE. In the above, every F is sharped.

§ LXXVIII. The power of a flat or sharp continues from measure to measure, if no note on a different degree intervenes. EXAMPLE.

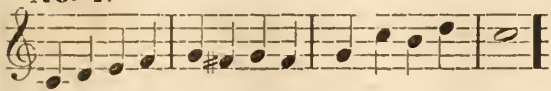


NOTE. In the above, every F is sharped.

§ LXXIX. After a sharped tone, the ear naturally expects the note above: hence to get the tone correctly, think of next above.

PRACTICAL EXERCISES.

No. 1.



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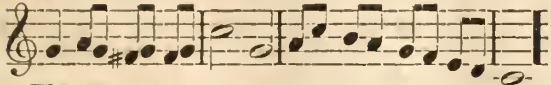
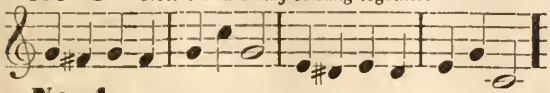
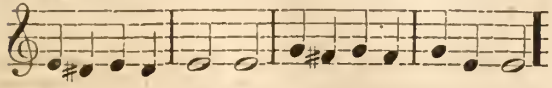


No. 3. *Nos. 3 and 4 may be sung together.*

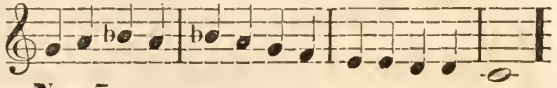


No. 4.



§ LXXX. After a flatted tone, the ear naturally expects the next note below: hence to get the tone correctly, think of the next below.

EXAMPLE.



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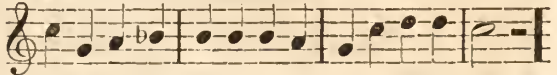

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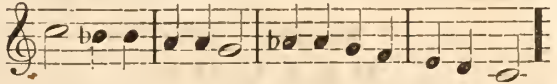


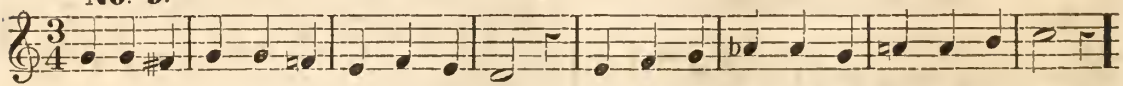
§ LXXXI. A NATURAL ♮ is used to contradict or take away the power of a flat, or sharp. Example, Nos. 7 and 8.

§ LXXXII. Although the influence of sharps and flats do not extend beyond the measure in which they occur,—unless according to previous rule—it is usual to contradict them, when their effect is no longer desired.

No. 7. EXAMPLE.

No 8.

No. 9.



QUESTIONS.

What syllable is always applied to 1? ♯1? 2? ♯2? 3? b3? b7? &c. After a shaped note does the ear expect the next below or above? After a flatted note? When a note has been sharped or flatted, what character is used for restoring it to its former sound?

CHAPTER XIX.

MELODY.

TRANSPOSITION OF THE SCALE.

TEACHER. Of the scale which we have used thus far, what letter have we taken as ONE? What syllable is *always* applied to ONE? Is this scale called the DIATONIC or CHROMATIC? How many large seconds in the DIATONIC Scale? Small? Why are some large and some small? Between which do the intermediate tones occur? Is there one between 1 and 2? 3 and 4? 5 and 6? 7 and 8?

You now understand that we have taken C. as ONE of a scale. This scale we have used *entirely* 'till now. It is called the diatonic scale because it has five large seconds, which occur between 1 and 2—2 and 3—4 and 5—5 and 6—6 and 7, and two small, which occur between 3 and 4, and 7 and 8. Every scale which has this number of large and small seconds, and occur in this order, is a diatonic scale. We may take C. or D. or E. or F. or G. or A. or B as ONE or Do and if this order of intervals be preserved, each tone will bear the same relation to the other tones, as those in the scale of C. do to each other.

§ LXXXIII. When C. is taken as ONE, the scale is said to be in its NATURAL POSITION, because the intervals are right without any alteration.

§ LXXXIV. If C. be taken as ONE or basis of a scale, it is called the scale or KEY of C. If D. KEY of D. &c.

§ LXXXV. A scale is in the key of the letter which is taken as ONE.

§ LXXXVI. If any other letter than C. be taken as ONE, the scale is said to be TRANSPOSED, or changed.

§ LXXXVII. The scale may be transposed both by sharps and by flats. It is usual to transpose first by sharps.

§ LXXXVIII. All persons, however uncultivated, naturally change—in the course of a tune,—from the key in which they may be singing, to that which is a *fifth higher* or *fourth lower*—they are the same thing. Therefore we first transpose from the key of C. to that letter which is a fifth higher or fourth lower. This

TRANSPOSITION BY SHARPS, because in order to preserve the order of intervals, as in key of C. i. e. have a large second from 1 to 2, small from 3 to 4, &c. one note (F♯) from the Chromatic scale, has to be made use of.

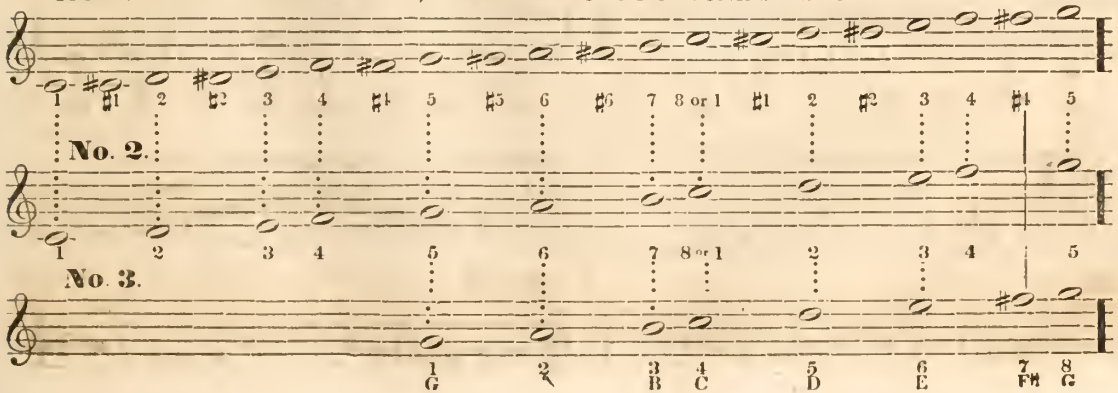
NOTE. The explanation of the first transposition by sharps, may be as follows First call the attention of the class to the chromatic scale, No. 1, represented below.

QUESTIONS. What letter is there between C. and D.? Ans. C♯. Thus go through No. 1, showing all the way, that in the scale of C. No 2 there is an intermediate tone, or semitone, between 1 and 2, 2 and 3, &c. as before taught. We now take G. or 5 of the scale of C. No. 2, as ONE or Do, of a new scale.

Will see how far it can be obtained from the scale of C. No. 2, without resorting to the chromatic scale.

In the scale of C from 5 to six is what kind of a second? This is to become, in the new scale, our 1 to 2. Is it right? We now bring down G and A. or 5 and 6 of No. 2 which form 1 and 2 of the scale of G. (Thus explain 'till you come to E or 3, No. 2, and the class will readily see that what is to become from 6 to 7 in No. 3 or new scale, is, in No 2 a small second, but must be, for new scale. a large one. Therefore bring down from No. 1 F♯ which is a large second from E. or 6 in new scale, and thus the tones in No. 3, bear precisely the same ratio to one another as in key of C.

No. 1. CHROMATIC, SCALE OF C. AND SCALE OF G.



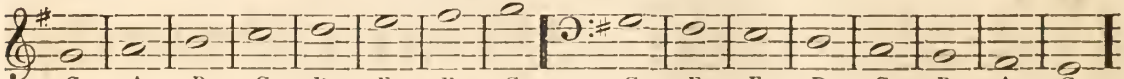
QUESTIONS

When C is taken as ONE, what is the key? When G? If any other letter than C, be taken as ONE, what is said of the scale? When is the scale said to be in its NATURAL POSITION? Why in its natural position when C is taken as ONE? How many letters in the key of C. are common both to that key and the key of G? What letter is there in the key of G. that is not in the key of C? What is the meaning of transposition? In transposing what must we be careful to preserve? What is the regular order of intervals?

§ LXXXIX. In the key of G, F♯ is always necessary to preserve the order of intervals; instead of placing it before each note that may occur on the F line or space, we place it once for all, on the F line, immediately after the clef. It is called the SIGNATURE or SIGN of key. Every F. in the piece is sharped unless contradicted by a NATURAL.

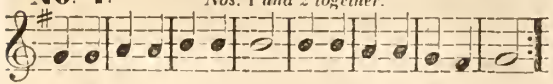
NOTE. Below is represented the scale of G. ascending with treble clef and descending with base. Also the Letters, Numerals and syllables applied to the notes.

EXAMPLE. KEY OF G.

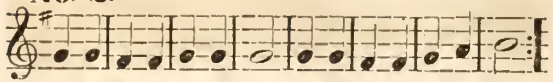


PRACTICAL EXERCISES IN KEY OF G.

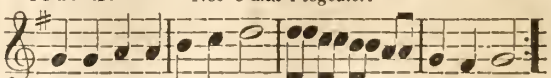
No. 1. *Nos. 1 and 2 together.*



No. 2.



No. 3. *Nos 3 and 4 together.*



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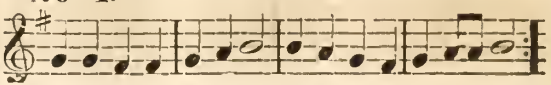
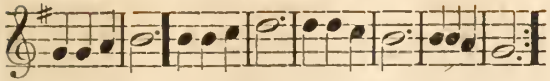


No. 5. ROUNDS, IN TWO PARTS.



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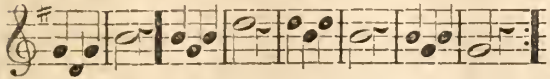
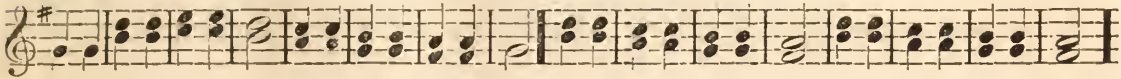


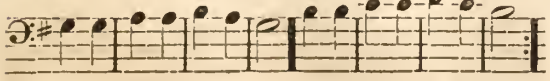
No. 7

No. 8.

No. 9. Fine. D. C.

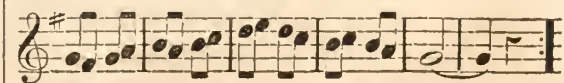


No. 10. ROUNDS, IN TWO PARTS.



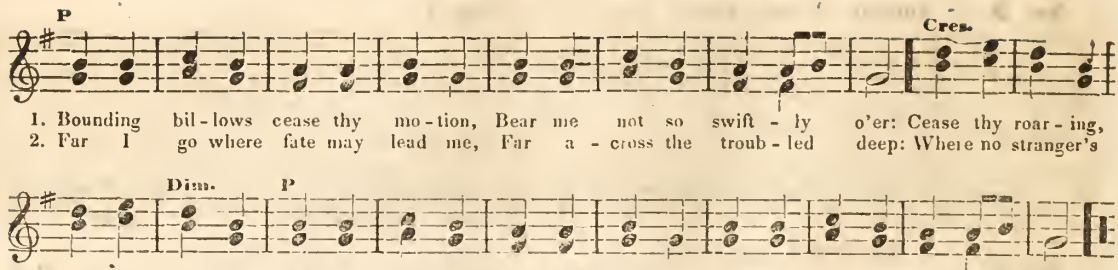
No. 11.

No. 12. *Nos.* 12 *and* 13 *together.*



No. 13.

DUET. "BOUNDING BILLOWS."



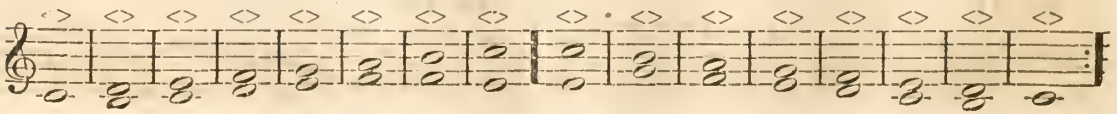
§ XC. A tone begun, continued and ended with the same degree of power, is called an ORGAN TONE.

§ XCI. A union of the *crescendo* and *diminuendo* is called a SWELL,

§ XCII. A very sudden *crescendo* is called a PRESSURE TONE, <

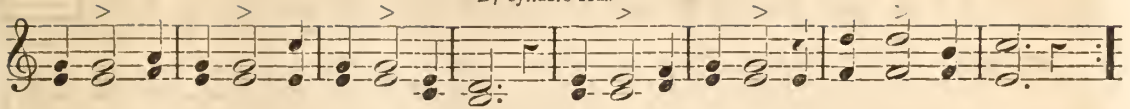
§ XCIII. A very sudden *diminuendo* is called an EXPLOSIVE TONE. > *fz.*

NOTE. The scale in two parts, as follows, should be sung very slowly, and each note swelled and diminished as long as the pupils can with one breath.



EXPLOSIVE TONE.

By syllable *Hah*



(QUESTIONS ON THIS CHAPTER.)

CHAPTER XX.

MELODY.

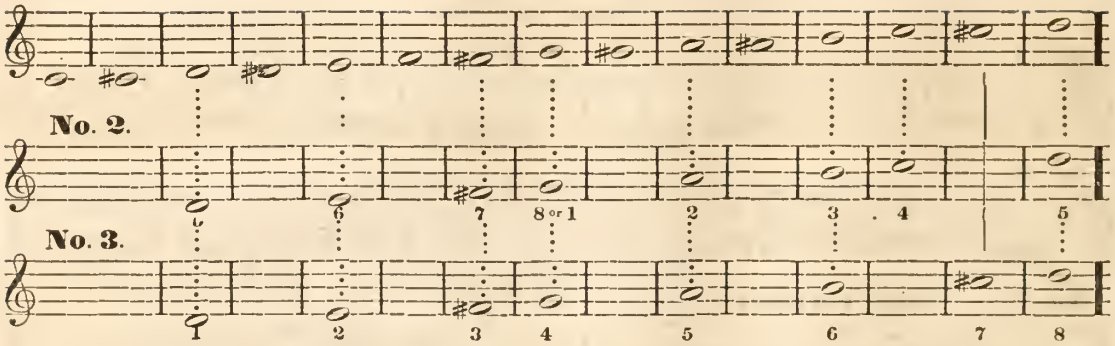
TRANSPOSITION BY SHARPS, CONTINUED.

QUESTIONS.

When C is taken as ONE, what is the key? In the first transposition by sharps, what letter do we take as ONE? How much higher than C is G? How much lower? What letter is a fifth higher or fourth lower than G? Then what do we take as ONE in the second transposition by sharps? What must we be careful to preserve? What is the regular order of intervals? In transposing from C to G, between what numerals did we find a small second that should in G be a large? How did we obviate this difficulty? How many letters did we find in the scale of C. common both to that and the scale of G? If we take D. as ONE, what letter will be TWO? In the scale of C. from D to E. is what kind of a second? In the scale of G? Is from D to E, always large? (Ans. yes,) This is equally true of all letters.

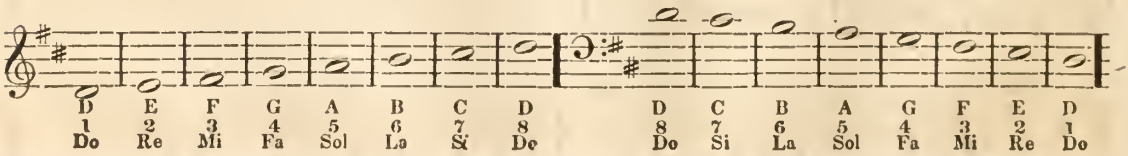
NOTE. In transposing from C to G, we found that, with one exception, the scale of G. could be obtained from the scale of C. without any alteration. In the scale of C. ♯4 was found necessary to make from 6 to 7 a *large* second, in the scale of G. The scale of D. bears the same relation to that of G. as G. to that of C. Therefore, in transposing from G to D. C♯—which is ♯4 in the scale of G.—must be brought down from the chromatic scale. On page 58 we give the example of the second transposition, and then leave the teacher to proceed in like manner, with future transpositions. It will be noticed, that we extend the chromatic scale, only to D. as this is enough for our purpose. We also take No. 2 the scale of G. from D. to D. this being the portion desired for illustration. We then take 5 or D of the scale of G. as *one* of a new scale, and proceed. The teacher should now explain each letter of the new scale; how obtained from the scale of G. and th chromatic, how the proper order of intervals is preserved, &c.

No. 1. EXAMPLE



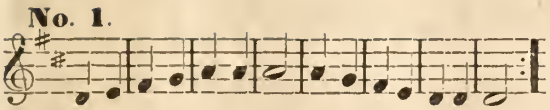
§ XCIV. In the key of D. C♯ is always necessary to preserve the order of intervals, therefore we place it in the SIGNATURE, which indicates that every C. is sharped.

EXAMPLE KEY OF D.

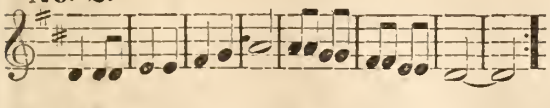


PRACTICAL EXERCISES.

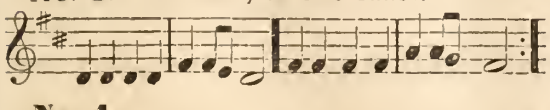
No. 1.



No. 2.



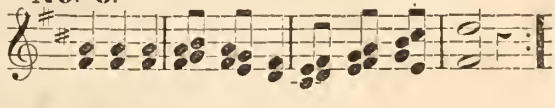
No. 3. ROUNDS, IN TWO PARTS.



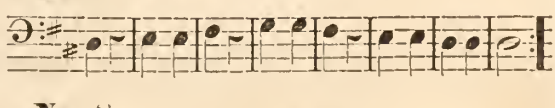
No. 4.

No. 5

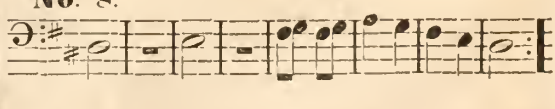
No. 6.



No. 7.



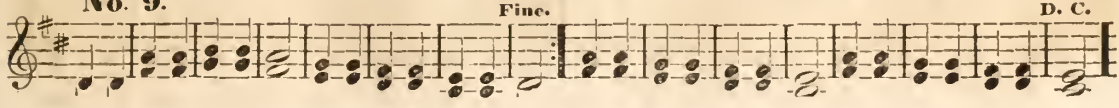
No. 8.



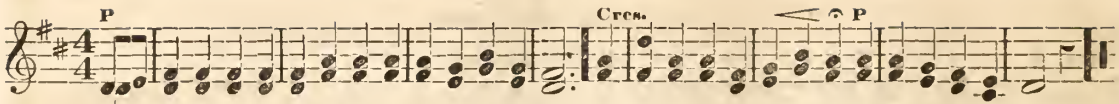
No. 9.

Fine.

D. C.



DUET. "GOD IS EVERYWHERE."



1. There's not a tint that paints the rose, Or decks the lily fair, Or streaks the humblest flow'r that blows, But God has placed it there.
2. There's not a star whose twinkling light, Shines on the distant earth, And cheers the silent gloom of night, But Heaven gave it birth.
3. There's not a place in earth's vast round, In ocean's deep, or air, Where skill and wisdom are not found; For God is everywhere.

(QUESTIONS ON THIS CHAPTER.)

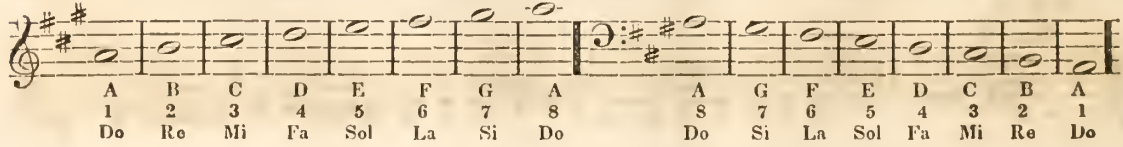
CHAPTER XXI.

MELODY.

TRANSPOSITION BY SHARPS, CONTINUED, KEY OF A.

NOTE. As the principles of transposition are precisely the same in each key, we now simply give the scales in the two remaining keys which are in common use. Leaving it with teacher to explain that each new scale bears the same relation to the last, as G. to C. Thus we save room for practical exercises.

EXAMPLE. SCALE OF A.

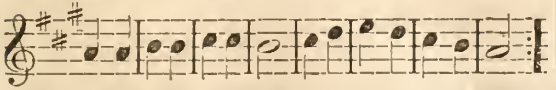


QUESTIONS.

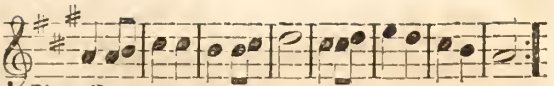
The flats or sharps placed at the commencement of a piece of music are called what? What is the signature to the key of C? (Ans. NATURAL.) To the key of G? D? A? What sharp is there in the key of A that is not in the key of D? In D, that is not in G? In G, that is not in C? How much higher than C is G? How much lower? &c, &c.

PRACTICAL EXERCISES.

No. 1.

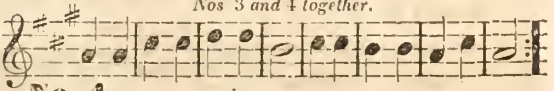


No. 2.



No. 3.

Nos 3 and 4 together.



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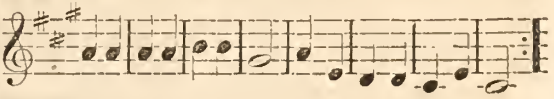

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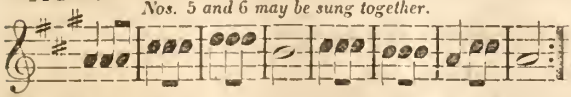

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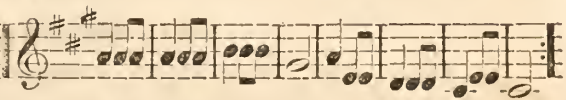

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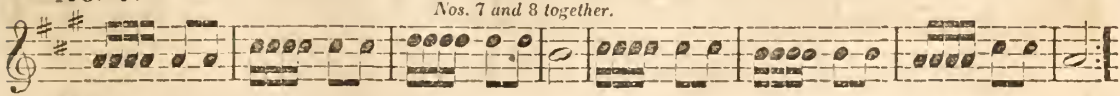

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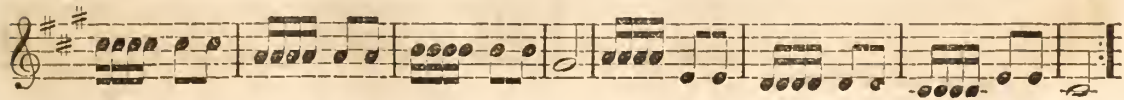

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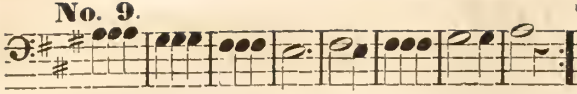

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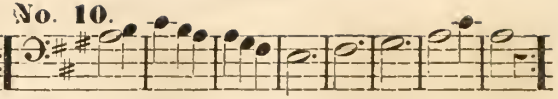
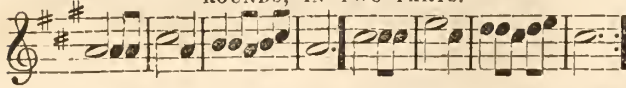


No. 11.

ROUNDS, IN TWO PARTS.



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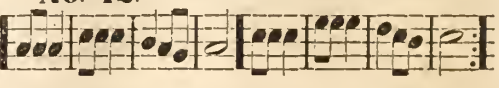
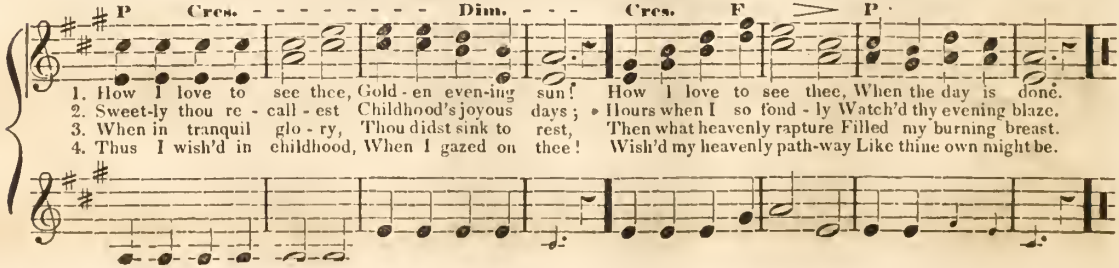


(QUESTIONS ON THIS CHAPTER.)

NOTE. The "Sunset" is intended for three voices, but if so performed, a voice which runs low should sing from the bottom staff. But it may be sung with two voices, by the second singing the small notes on the lower staff, instead of those on the upper, where the small notes occur.

TRIO OR DUET. THE SUNSET.



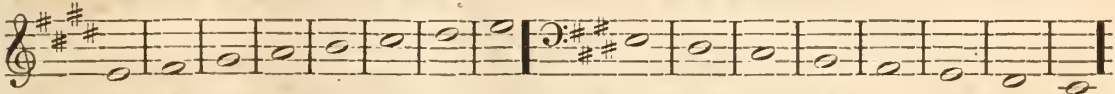
MELODY.

TRANSPOSITION BY SHARPS, CONTINUED. KEY OF E.

QUESTIONS.

What letter is a fifth higher or fourth lower than C? Than G? Than D? Than A? What letter do we take as ONE, in the first transposition by sharps? In second? Third? Fourth? (The teacher should explain the scale of E. as heretofore.)

EXAMPLE. SCALE OF E.



EXERCISES IN KEY OF E.

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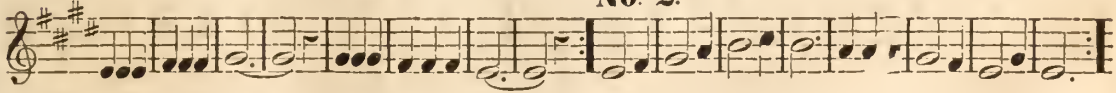
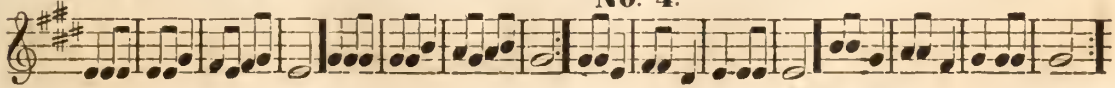


No. 2.

No. 3. ROUNDS, IN TWO PARTS.



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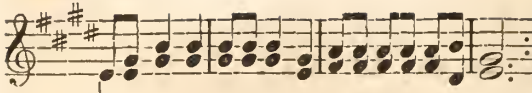

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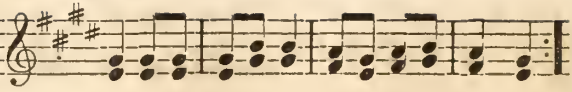

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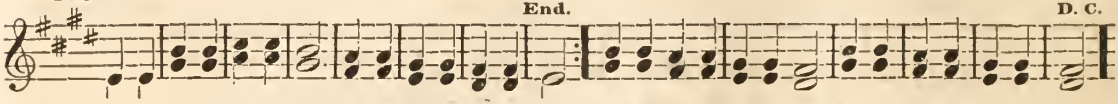

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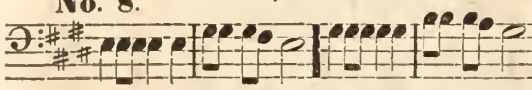
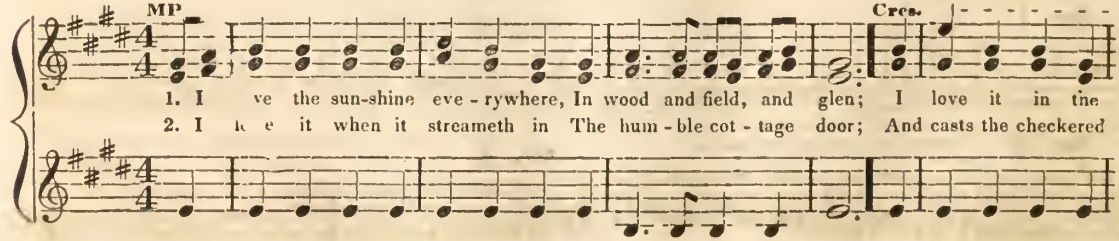
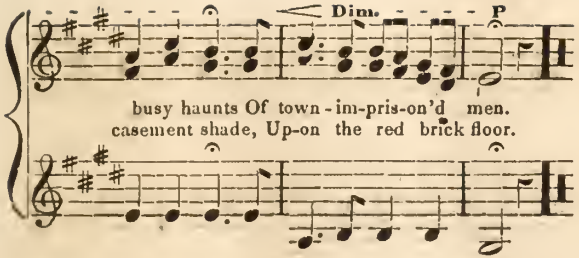
ROUNDS, IN TWO PARTS.



No. 9.

TRIO OR DUET. THE SUNSHINE.





3

How beautiful on little streams,
Where sun and shade at play
Make silv'ry meshes, while the brook
Goes singing on its way!

4

O, yes! I love the sunshine, bright!
Like kindness or like mirth
Upon a human countenance.
Is sunshine on the earth.

(QUESTIONS ON THIS CHAPTER.)

CHAPTER XXIII.

MELODY.

TRANSPOSITION BY FLATS. KEY OF F.

TEACHER. We might have continued our transposition by sharps, to the key of B. (five sharps.) Then to the key of F♯. (six sharps.) Then to C♯, (seven sharps.) Then to G♯, (The signature of which, is seven sharps and one DOUBLE SHARP, 𝄪) F having been sharped once, and necessary to be again, F𝄪 bears the same relation to F♯. as F♯ to F♮. Thus we might have continued until we obtained the key of B♯, (signature twelve sharps, five of them double—) which, in sound, is precisely the same as the key of C only expressed differently. But as those keys between E, (four sharps) and G♯ (seven sharps, and one double sharp.) are seldom used in vocal music, and as those beyond G♯, which are in common use, are more easily expressed by FLATS we proceed to the first transposition by flats—the key of F

§ XCV. In transposing by flats, we take that letter as ONE, which is a FOURTH HIGHER or FIFTH LOWER than the key from which we start. Example; F. is a fourth higher and fifth lower than C.

NOTE. In taking F. or 4 of the scale of C. as ONE of a new scale, we find that from 6 to 7, which is to be from 3 to 4 in the scale of F. is a large second, but as this, in the scale of F. must be a small second, we bring B♭ from the chromatic scale, thus preserving the regular order of intervals, i. e. small seconds from 3 to 4 and 7 to 8. The rest of the letters are found to be common both to the scales of C and F.

§ XCVI. B♭ being always necessary to the scale of F as F♯ to the scale of G. it therefore becomes the signature.

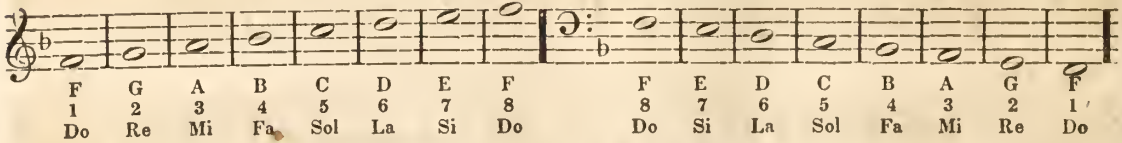
§ XCVII. As in every successive transposition by sharps, SEVEN was found to be too near SIX, and therefore necessary to be sharped, so in each successive transposition by flats,

FOUR is found to be too remote from THREE, and therefore must be flatted to make it a small second from 3 to 4.

QUESTIONS.

In the first transposition by sharps, what letter is taken as ONE? By flats? What is the signature to the key of G? D? A? E? C? F? With what exception are all the letters in the scale of C. common both to that scale and the scale of G? With what exception those in G to that of D? In D. to that of A? In A. to that of E? In C. to that of F? What syllable is always applied to ONE of the scale? TWO? FIVE? EIGHT? &c, &c.

EXAMPLE. SCALE OF F.



PRACTICAL EXERCISES.

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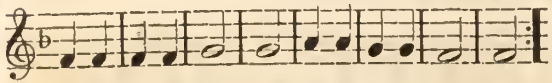
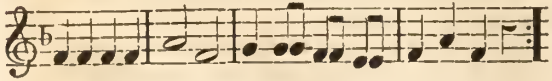


No. 2. *Nos. 2 and 3 together.*



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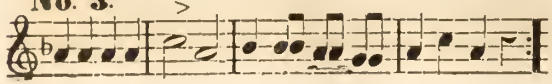
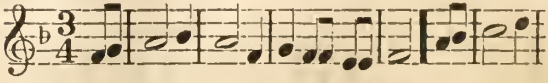


No. 4. ROUNDS, IN TWO PARTS.



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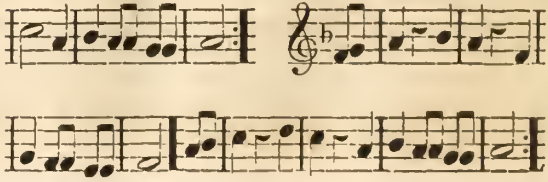

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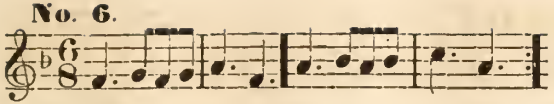

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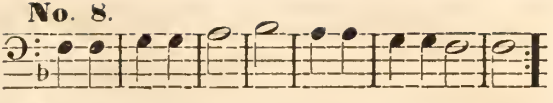

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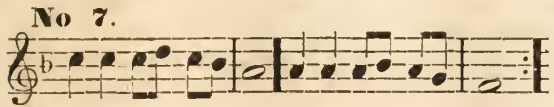

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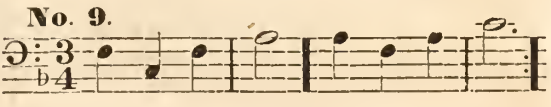
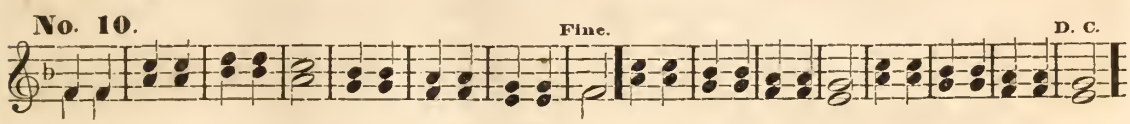


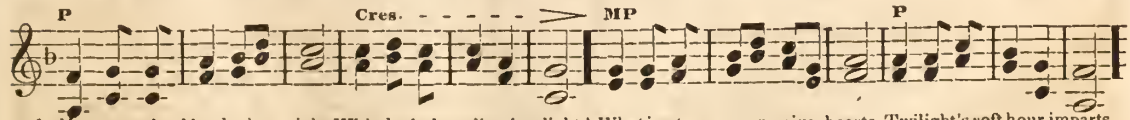
No. 10.

Fine. D. C.



DUET. TWILIGHT.

P Cres. MP P



1. How sweetly blends the night With day's de - clin - ing light! What joy to pen - sive hearts, Twilight's soft hour imparts
2. When friends we lov'd are dead, When joyous hours are fled, How sweet in mem-ory's eye, Days that have long gone by!
3. Dear hour of part - ing day! How mild thy farewell ray! How sweetly blends thy light, With pen.sive shades of night.

(QUESTIONS ON THIS CHAPTER

CHAPTER XXIV

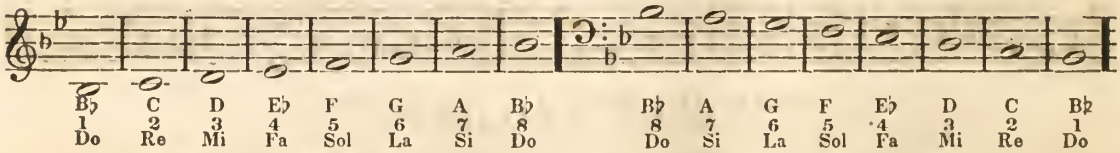
MELODY

TRANSPOSITION BY FLATS, CONTINUED, KEY OF B♭

§ XCVIII. Taking FOUR, or B♭, of the scale of F, as ONE of a new scale it will be found necessary to flat E (the letter which is a fourth higher or fifth lower than F,) in order to make the interval from 3 to 4 a small second.

§ XCIX. B♭ and E♭ being always necessary to the scale of B♭ as F♯ and C♯ to the scale of D. they therefore become the signature.

EXAMPLE. SCALE OF B♭.



PRACTICAL EXERCISES.

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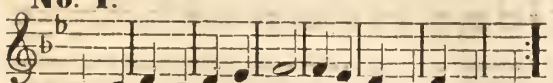
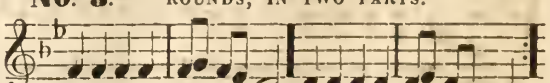


No. 2.

No. 3. ROUNDS, IN TWO PARTS.



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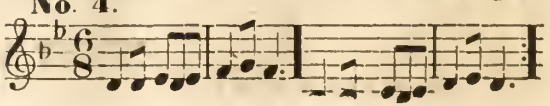
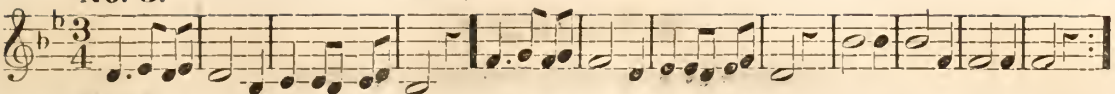
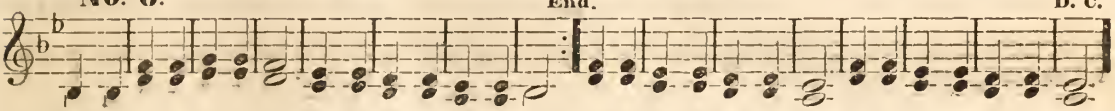


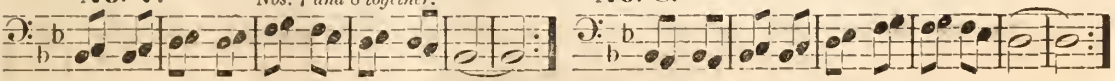
No. 5. ROUND, IN THREE PARTS.



No. 6. End. D. C.

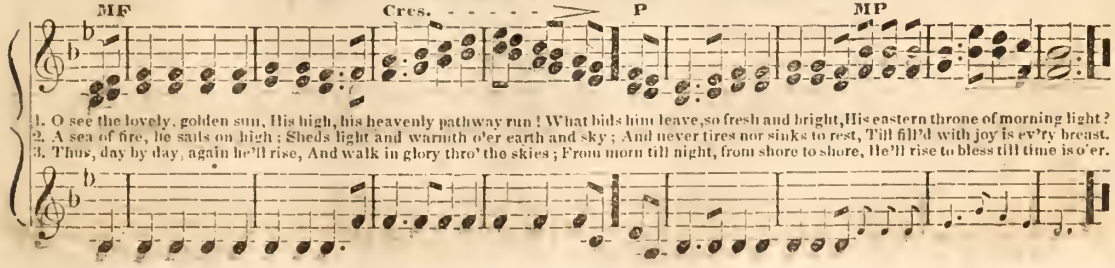


No. 7. *Nos. 7 and 8 together.* **No. 8.**



TRIO OR DUET. THE SUN.

If sung as a Duet, second voice sing small notes in last line.



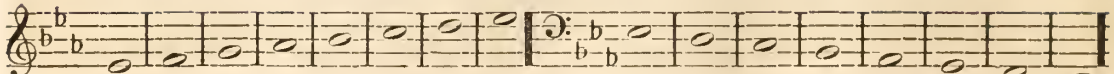
1. O see the lovely, golden sun, His high, his heavenly pathway run! What bids him leave, so fresh and bright, His eastern throne of morning light?
2. A sea of fire, he sails on high; Sheds light and warmth o'er earth and sky; And never tires nor sinks to rest, Till fill'd with joy is ev'ry breast.
3. Thus, day by day, again he'll rise, And walk in glory thro' the skies; From morn till night, from shore to shore, He'll rise to bless till time is o'er.

CHAPTER XXV.

MELODY.

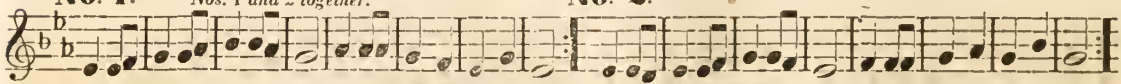
TRANSPOSITION BY FLATS, CONTINUED, KEY OF E♭

EXAMPLE. SCALE OF E♭.

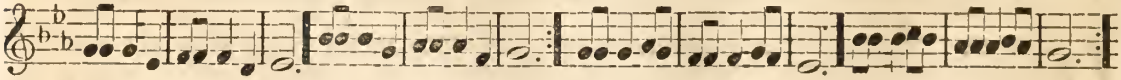


PRACTICAL EXERCISES.

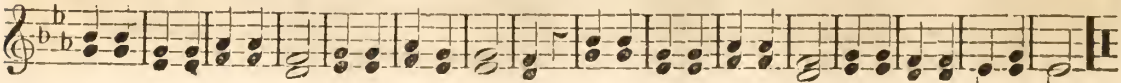
No. 1. *Nos. 1 and 2 together.* **No. 2.**



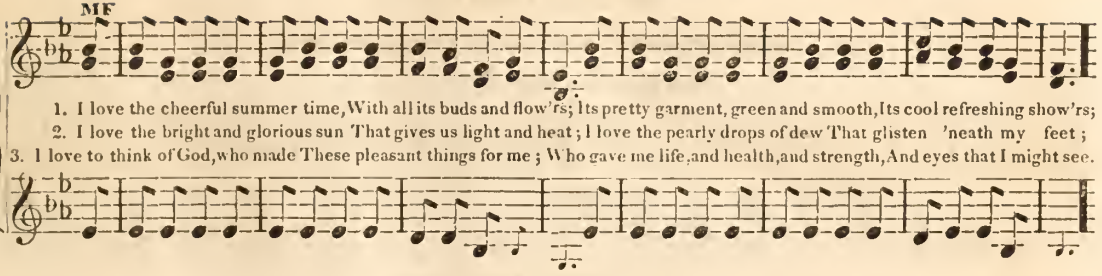
No. 3. ROUNDS, IN TWO PARTS. **No. 4.**

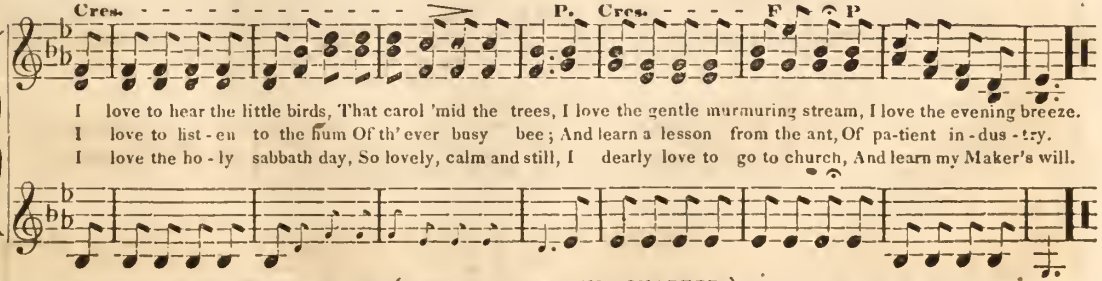


No. 5.



(SEE "NOTE" TO "THE SUNSET," PAGE 62.)





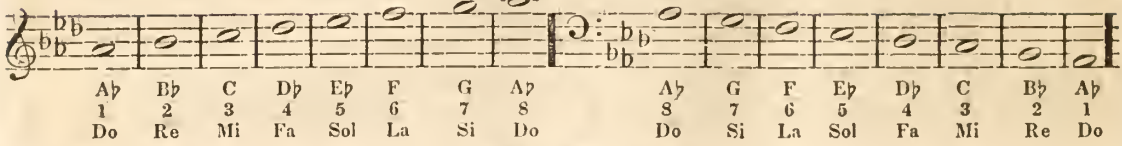
(QUESTIONS ON THIS CHAPTER.)

CHAPTER XXVI.

MELODY

TRANSPOSITION BY FLATS, CONTINUED, KEY OF A♭

EXAMPLE. SCALE OF A♭.



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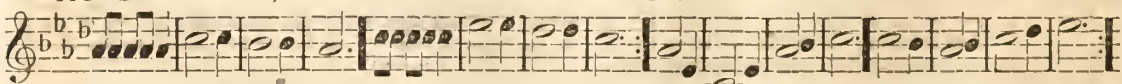
No. 2.



No. 3. ROUNDS, IN TWO PARTS.

No. 4.

No. 5.

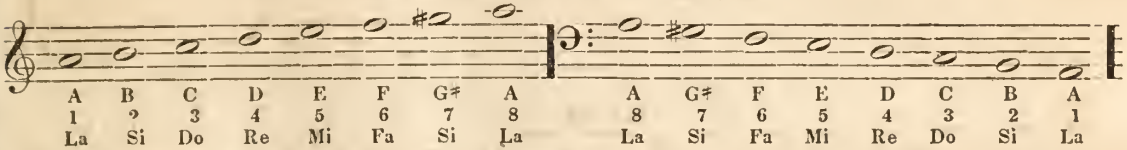
(QUESTIONS ON THIS CHAPTER.)

MELODY

MINOR SCALE. VARIETIES OF DOUBLE, TRIPLE MEASURE, &c.

§ C. The scales which we have used, are the diatonic MAJOR, and chromatic. We now introduce another, called the DIATONIC MINOR; the intervals are as follows—large seconds between 1 and 2, and 3 and 4; small between 2 and 3, 5 and 6, 6 and 7, 7 and 8; from 6 to 7 is a *large second* and *one degree*.

EXAMPLES. SCALE OF A. MINOR.

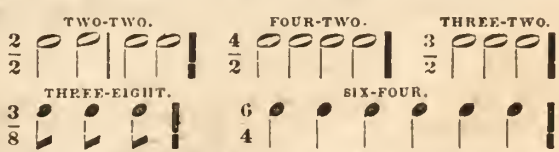


§ CI. To ONE of every minor scale, is applied the syllable LA.

NOTE. *Want of space prevents our dwelling longer on the minor scales. Teacher please explain fully.*

VARIETIES OF MEASURE.

NOTE. We have thus far given a quarter note one beat; half, two, &c Notes have no *positive*, but a *comparative* duration: for example—if we give a quarter note *one beat*, a second long, a half *must have* two. But if we choose to take halves as the standard, and give each, *one* beat, a second long, then a quarter can only have half of a beat. It amounts simply to this: expressing the same ideas by use of different characters, as Printers use different styles of types. We give, opposite, the *varieties* of the same kind of measure, sometimes used



NOTE. If a measure have *two* parts, the general term, DOUBLE, is applied to it; its variety is designated thus, *Two-four*, *Two-two*. Varieties of Triple measure, thus—*Three-four*, *Three two*, &c.

NOTE. *We do not deem it necessary to apologize for not introducing the* TRILL, PASSING NOTES, *&c. Our room does not admit, nor the nature of the work, we think, require it.*

See "Remarks to the Teacher," page 74.

Having now gone through with the Elements, not, however, as minutely as we would, nor as we intended at the commencement, but as much so as our room admits of, we wish to make a few suggestions relative to the manner of interesting pupils, and presenting lessons in the most attractive form.

In order to improve, it is necessary we should be interested in whatever we may be pursuing, and while there is much hard study, and, in itself, dry practice necessary, before beginners—particularly children and youth—can acquire any considerable *practical* knowledge of music; and, again, while it is perfectly *absurd* to think that any one can make the study of it, at all times, a pastime—something which the pupils will always engage in with as much zest as in recess, still it can be made comparatively interesting, and, for the most part, sufficiently so to be considered no task, but a pleasure, and this too, without departing from a course of true usefulness.

In commencing the instruction of a class, in this science, we would always impress upon the pupils the extent to which music is capable of affording true pleasure — its influence upon the heart, in every circumstance of life, and, in fact, the *necessity* of it—where there is any natural love, and this is always, where exists the ability to sing the scale, or even tell when it is sung correctly—to our happiness. Then may be added that everything is difficult to attain, just in proportion to its worth when acquired.

The teacher always finds difficulty in getting the pupils to commence exercises or tunes at the *beginning*. They usually lose the first measure, or more, before singing. This arises partly from a want of attention, but chiefly from not knowing *when* to sing. If the teacher says, "sing," as many do, each one begins as soon after, as possible. There always being some, more active than others, there is want of uniformity in commencing. We have found this the better way. Request them to give a certain number of beats and then sing. Thus they know exactly when.

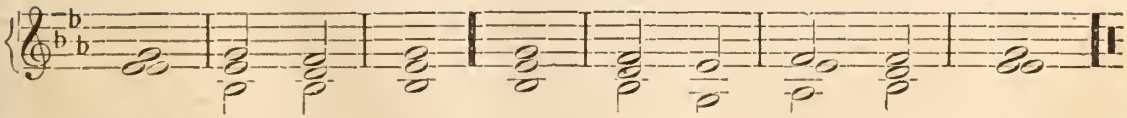
Perhaps nothing, in the whole range of teaching, is more difficult than to secure a prompt and spirited performance on the part of the pupils, whether singing tunes or exercises. They cannot be expected to sing new music quickly. This is not necessary. However moderate the performance may be, there is an equal opportunity and necessity for energy. Never permit *dull, lifeless* singing. (See first "Note" in Chap. III.) The only way to effect this, is by animated examples, by the teacher. The person who attempts to teach youth in this science, and is not *full* of animation himself, and this seen in every feature, must fail of his object. Among the hundreds of ideas which have suggested themselves to us, and found *always* to interest, we give the following, and regret want of space for more. Pupils sing, for example, 1 2 3. Teacher 4 5 6 7 8. P. 1 2. T. finish. P. as high as 7. T. 8. Then the same descending. Also the same by syllables and letters. Pupils 1 2, Teacher 3 4, P. 5 6, &c. If the class be requested to sing as high as 5, for example, some will always go a little higher. Therefore require them to sing as high as 5, as high as 4—7—2—1—8—3, &c. Instead of teachers singing the class may be divided, or boys and girls alternate. The scale may be sung by these words. "Now we sing the *ascending* scale." "Now we sing the *descending* scale." Lessons on the board, in form of Rounds will always interest. A great variety of these may be formed by use of only three letters—Example, Do, Re, Mi, Mi, Re, Do, in DOUBLE measure, all half notes, one division beginning three syllables after the other. The practice of the scale in TRIADS is very valuable and pleasing: Example, girls begin with Mi and boys with Do, each singing an octave, ascending and descending in DOUBLE measure, all quarter notes. A measure may be partly filled and then the pupils tell what *one* note or rest will supply the deficiency. What two, &c. Every Exercise may be interspersed with questions, singing the scale, &c. The different skips may be practiced thus: teacher calling the numerals or syllables; Example, 1, 2—1, 3—1, 4—1, 5—1, 8—1, 7—1, 4—1, 2—1, 1—Do, Re—Do, Mi—Do, Fa — Do, Sol, &c. Or thus, in DOUBLE Measure. On the *down* beat, teacher say 1, on *up*, 2, the pupils sing then to the two following beats: or boys sing 1 and girls 2. The same in different kinds of measure. The following exercise, is, perhaps, of the most practical importance, and still creates, universally, a greater degree of enthusiasm than any heretofore mentioned. A similar exercise of perhaps 12 measures, each containing one half note, may be written; pupils singing from beginning to end until requested to stop. During each performance of it, the teacher makes some alteration. It may, for illustration, first be changed (one measure at a time) into quarters. Then a quarter and two eighths. Then four eighths. A quarter and a *triplet*. A quarter note and rest. Every other measure all rest. Back into halves or halves and quarters. Then into a quarter and two eighths again which will enable the teacher by rubbing out the hooks of the eighths, to convert it into TRIPLE measure. These and hundreds of similar exercises, which the good instructor will constantly present, never fail to ensure success.

THE

WREATH OF SCHOOL SONGS.

CHANT. THE LORD'S PRAYER.

Gregorian



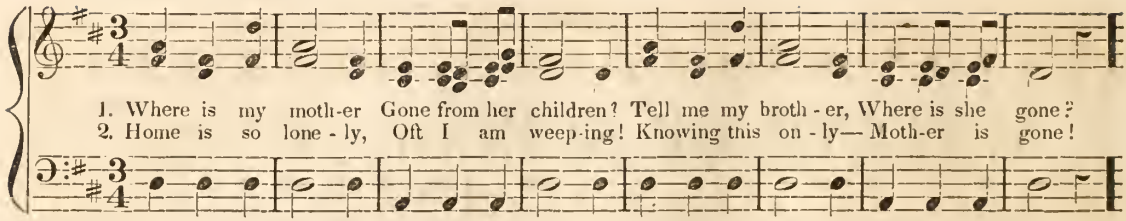
1. Our Father who art in heaven, hallowed | be thy | name;
   Thy kingdom come; thy will be done on earth, | as it | is in | heav'n.

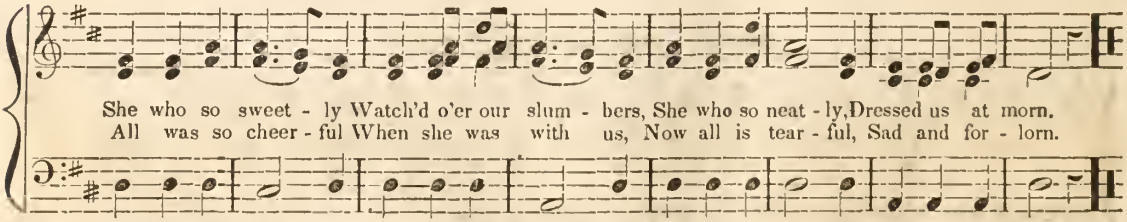
2. Give us this day our | daily | bread;
   And forgive us our debts, as | we for- | give our | debtors,

3. And lead us not into temptation, but deliver | us from | evil;
   For thine is the kingdom, and the power, and the glory, forever and | ever, | **A- | men.**

"WHERE IS MY MOTHER?"

Poetry by J. E. A. Smith, Esq.

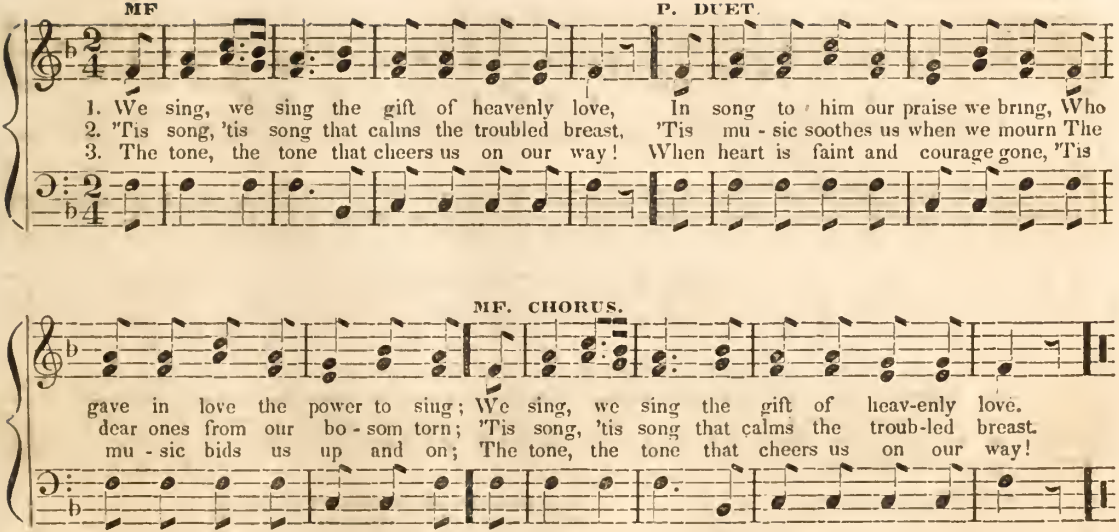




3 Oft would we kiss her,
Happily clasp her,
But ah! we miss her,
For she is gone.
Would we might read her
Lessons so pretty,
Sadly we need her,
Now she is gone.

4 Would that far better
We had obeyed her,
Sad we regret her,
Now she is gone.
Children be wiser;
Blest with a mother,
Learn how to prize her
Ere she be gone.

Poetry from the German.



4

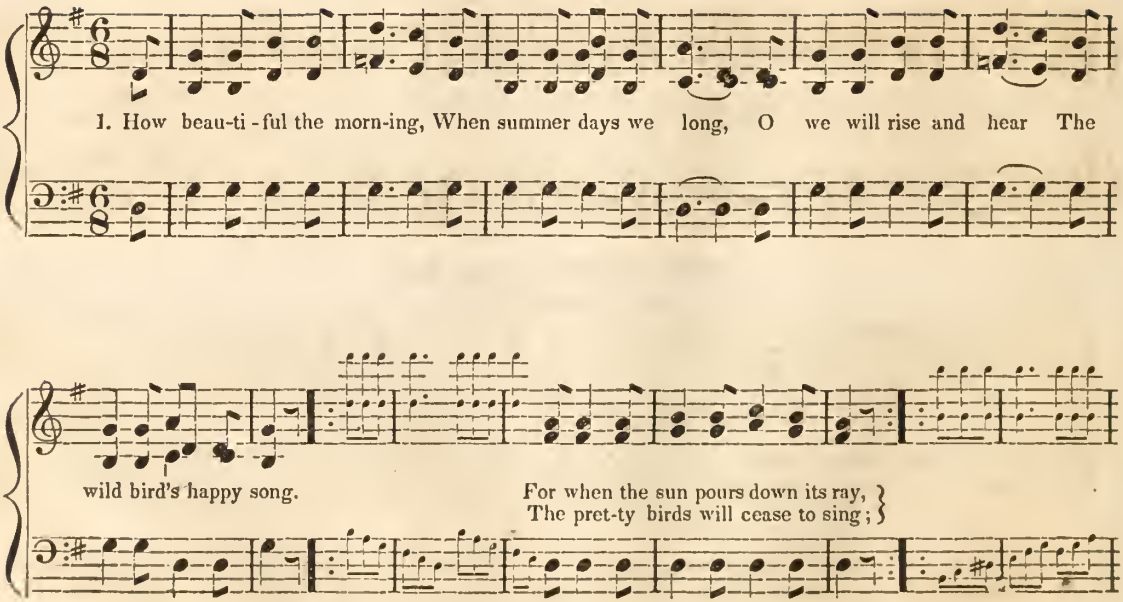
The voice, the voice that carrolleth in song!
'Tis that which thrills the young man's breast,
'Tis that which charms the old man's rest;
The voice, the voice that carrolleth in song!

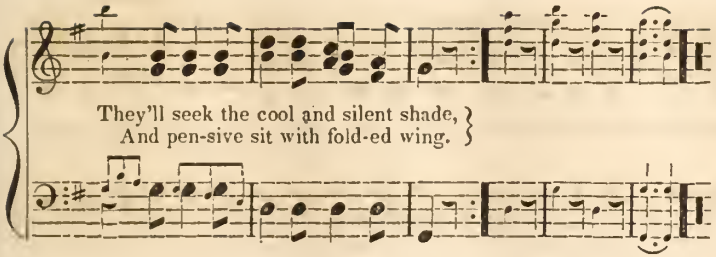
5

We praise, we praise the God who gave us song!
Who tuned our young melodious voice,
Who bade us in sweet song rejoice;
We praise, we praise the God who gave us song

"HOW BEAUTIFUL THE MORNING."

Rossini.





2

Up in the morning early,
'Tis nature's gayest hours.
While pearls adorn the grass,
And fragrance fills the flowers.
Up in the morning early rise,
And cheerily we'll bound abroad,
And fill our hearts with melody,
And joyous raise our songs to God

THE WIDOW'S ONLY SON.

TUNE—"Autumn," page 195.

1 She wrapped her in her morning cloak,
And walked beside the sea,
But seldom of her sorrow spoke,
Tho' full of grief was she.
'Twas this that made her heart so sad,
To view the ocean wide:—
The only son that widow had,
Went out to sea and died.

2 And then in that great rolling deep,
With solemn, tearful eyes,
His messmates lowered him down, to sleep
Till all the dead shall rise.
She therefore questioned wave on wave,
That heaving, reached the shore,
If they had rolled across his grave,
Whom she should see no more

3 And often when she saw a ship
With home-returning sail,
The colour would forsake her lip,
And speech and vision fail.
But still, amid the bitter grief
That wrung that widow's heart,
Her bosom felt the sweet relief
That faith and hope impart.

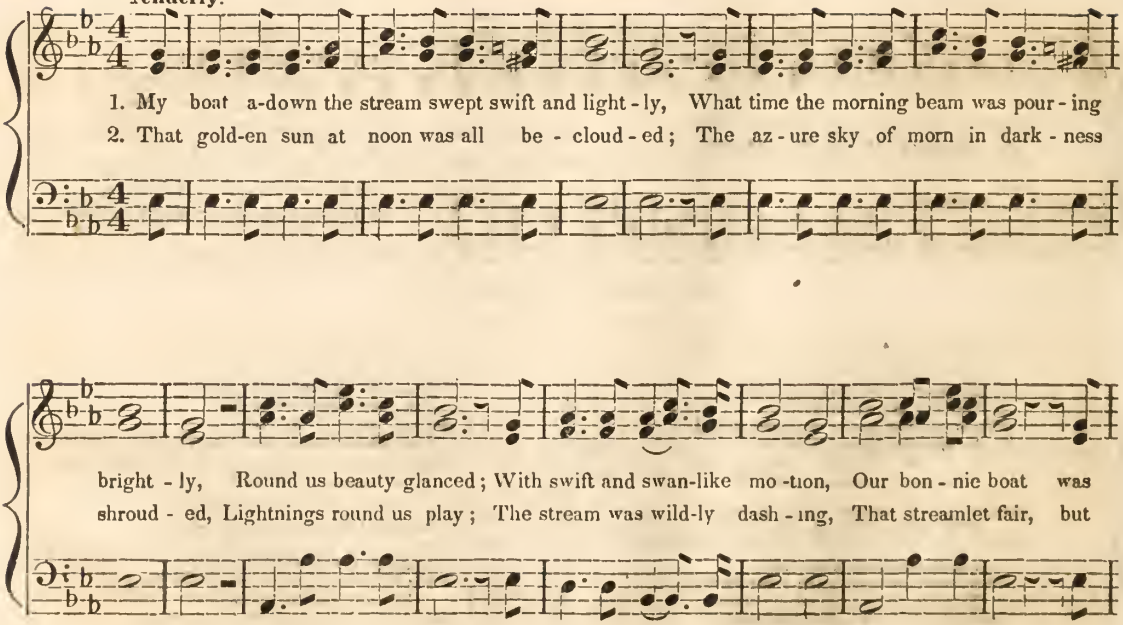
4 She then would lift her languid eye
And send her thoughts above,
Where angel voices sound on high
Their songs of praise and love.
"My Heavenly Father,' she would say,
"The deep and troubled sea
But holds from me the precious clay!
My child's at home with thee!"

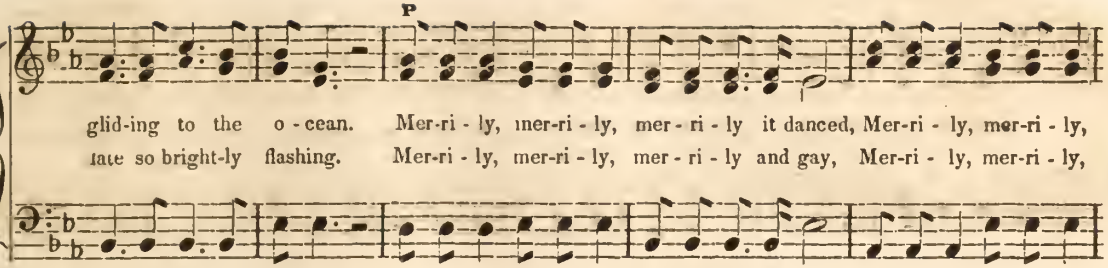
Miss H. F. Gould.

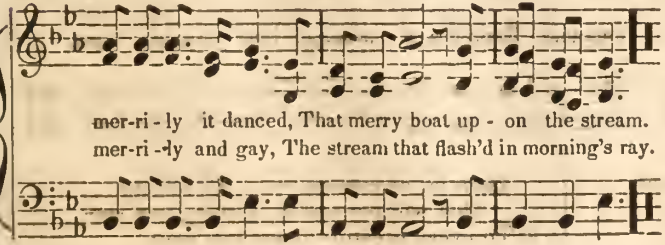
"MY BOAT A DOWN THE STREAM."

Poetry by J. E. A. Smith, Esq. Hon. Mrs. Norton.

Tenderly.





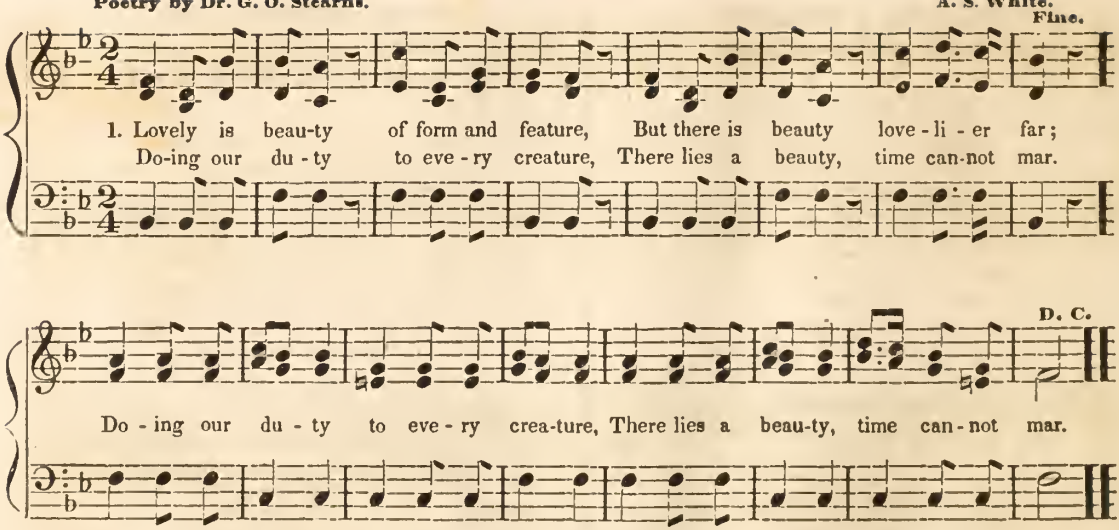


3

My life a-down the tide of time is sweeping,
Its movements smoothly glide while youth is sleeping
Soft in light and love.
And thus to storm manhood
Our early youth is gliding smoothly onward
‖: Merrily, merrily. merrily they glide. :‖
Our moments down time's restless tide!

"LOVELY IS BEAUTY."

Poetry by Dr. G. O. Stearns. A. S. White.



2

Cheeks that are ruddy as the carnation,
Labor, and study often impair;
‖: But lovely actions have a duration,
Rosy attractions never can share :‖

3

Then let us cherish ever, the beauty
That will not perish, nothing can mar,
‖: To every creature doing our duty,
Than form, or feature lovelier far. :‖

"TELL US, O TELL US."

TUNE—"Lovely is beauty," page 82.

1

Tell us, O tell us,
Loved ones departed,
Where is your dwelling,
Where is your home?
Father and mother,
Sister and brother,
Can no availing
Voice ever come,
Giving us tidings,
Never, Oh never!
Vain are our chidings—
Seal'd is the tomb.

2

Hark! there are voices
Waking faint echoes,
Deep in our spirits,
Sweetly they come—
"Father and mother,
Sister and brother,
Hearts that are dearest,
Now are our home;
There we are giving
Tidings each moment,
Seek for the living,
Not in the tomb"

"THE SINGING HOUR."

TUNE—"Like fairy music," page 99.

TUNE—"The Shepherd Boy," page 189,

1

We love to make sweet music,
To make our voices ring;
‖: And we are always happy
When comes the hour to sing. :‖

2

O come and let us sing, then,
Let's sing like birds so gay;
‖: And look as bright as dew-drops,
In warm and sunny May. :‖

3

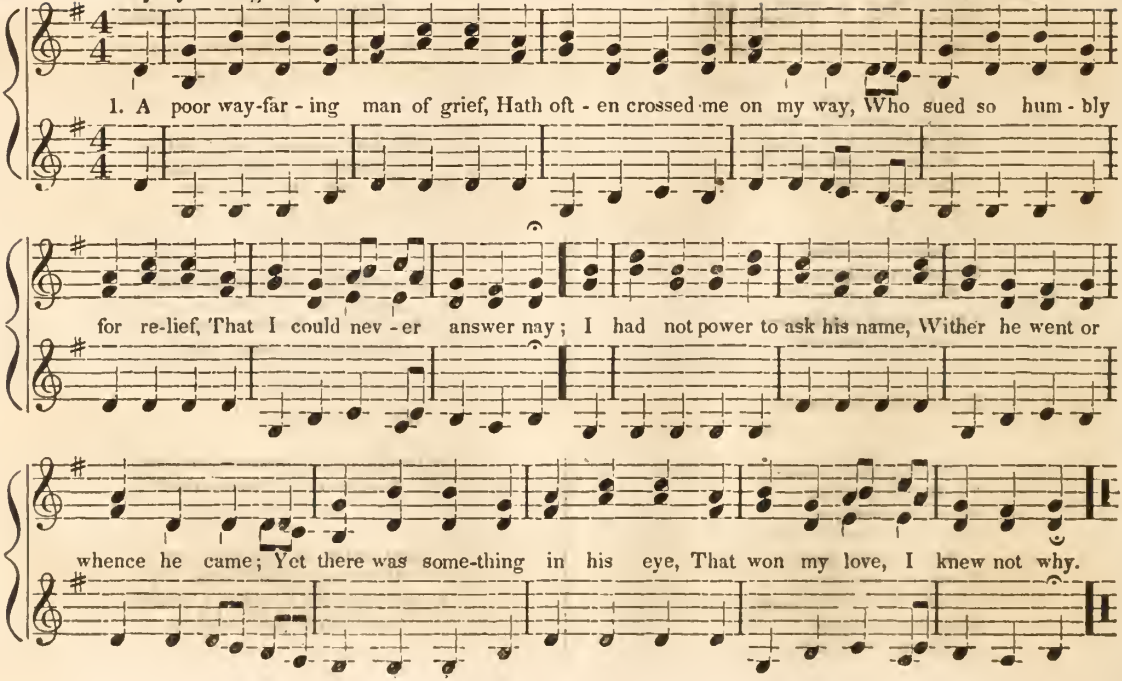
We'll sing of love and kindness;
We'll sing of home and school,
‖: We'll sing of glorious mid-day,
And evening breezes cool. :‖

4

And while we sing so cheerful,
We'll better grow each day;
‖: And then our songs of pleasure
Shall never fade away. :‖

"A POOR WAY-FARING MAN."

Poetry by Montgomery. Rev. Geo. Coles.



2

Once when my scanty meal was spread,
He entered—not a word he spake;
Just perishing for want of bread,
I gave him all—he blessed it, brake,
And ate, but gave me part again;
Mine was an angel's portion then—
And while I fed with eager haste,
The crust was manna to my taste.

3

I spied him where a fountain burst
Clear from the rock—his strength was gone,
The heedless water mocked his thirst,
He heard it, saw it hurrying on.
I ran, and raised the sufferer up;
Thrice from the stream he drained my cup,
Dipped, and returned it running o'er,—
I drank, and never thirsted more.

4

'Twas night. The floods were out; it blew
A wintry hurricane aloof.
I heard his voice abroad, and flew
To bid him welcome to my roof.
I warmed, I clothed, I cheered my guest,
Laid him on mine own couch to rest,
Then made the earth my bed, and seemed
In Eden's garden while I dreamed

5

Stripped, wounded, beaten nigh to death,
I found him by the highway side;
I roused his pulse, brought back his breath,
Revived his spirit, and supplied
Wine, oil, refreshment; he was healed.
I had myself a wound concealed,
But from that hour forgot the smart,
And peace bound up my broken heart.

6

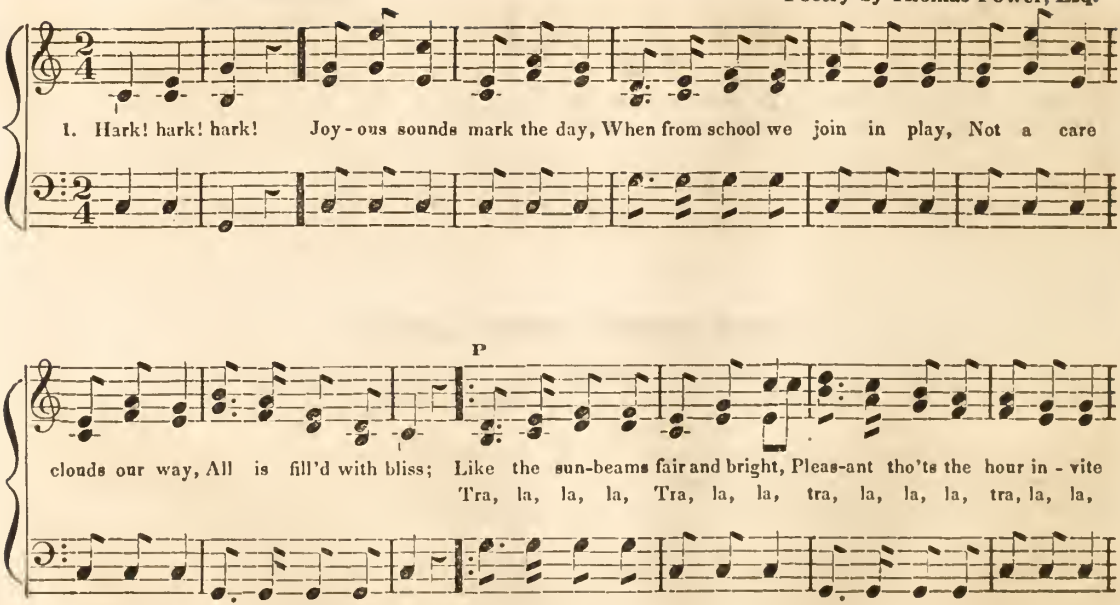
In prison, I saw him next condemned
To meet a traitor's doom at morn;
The tide of lying tongues I stemmed,
And honored him 'mid shame and scorn.
My friendship's utmost zeal to try,
He asked if I for him would die.
The flesh was weak, my blood ran chill,
But the free spirit cried "I will."

7

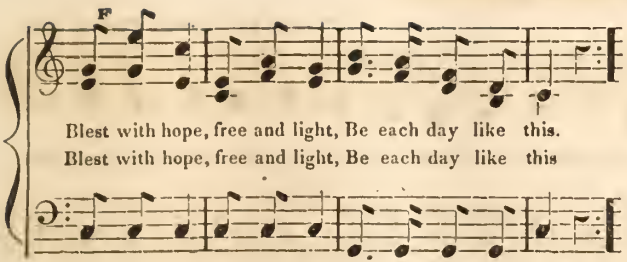
Then, in a moment, to my view
The stranger started from disguise;
The tokens in his hands I knew;
My SAVIOUR stood before my eyes;
He spake, and my poor name he named,—
"Of me thou hast not been ashamed;
These deeds shall thy memorial be,
Fear not, thou didst it unto me"

SCHOOL DAYS.*

Poetry by Thomas Power, Esq.



* Music used by permission of O. Ditson.



2. Hark! hark! hark!
Time rolls on, 'tis the call
Bids us on to Learning's hall,
Wisdom's voice points to all,
Hopes the dearest known.
Faithful to our duties here,
Never may a pain be near,
Ne'er be seen sorrow's tear,
Joyous days our own.
Tra, la, la, la, tra, la, la,
Tra, la, la, la, tra, la, la,
Ne'er be seen sorrow's tear,
Joyous days our own.

"FLOW GENTLY, SWEET AFTON."

TUNE—"The Spinning Song." Page 131.
" "What Fairy-Like Music." Page 135.

1

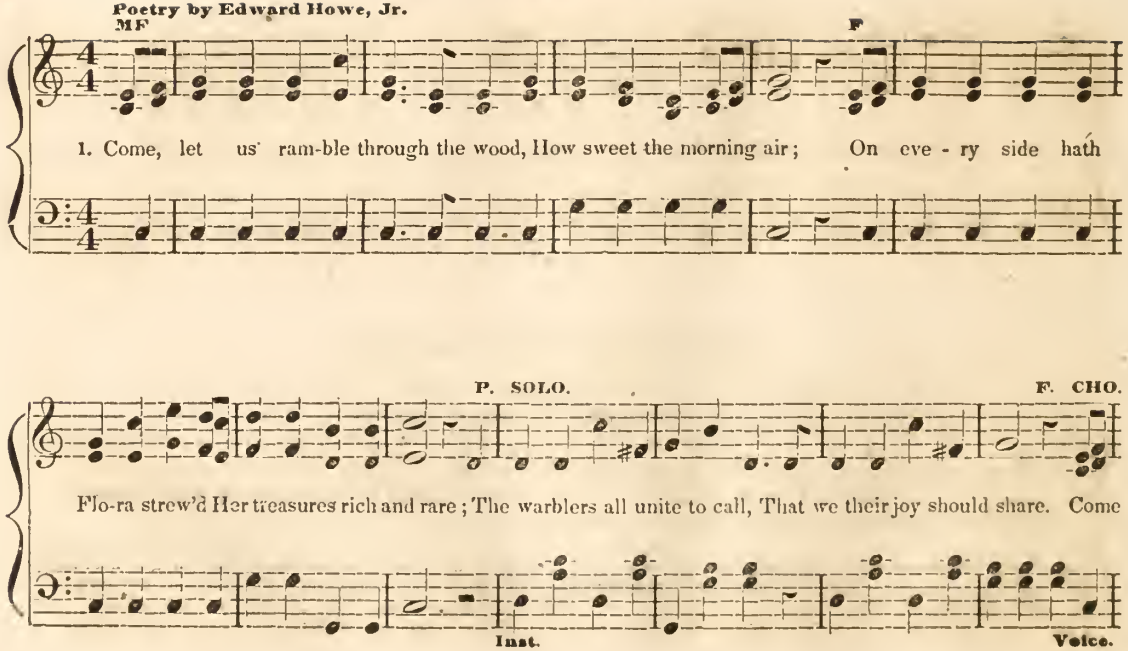
Flow gently, sweet Afton, among thy green braes;
Flow gently, I'll sing thee a song in thy praise;
My Mary's asleep by thy murmuring stream;
Flow gently, sweet Afton, disturb not her dream.
Thou dove, whose soft echo resounds from the hill,
Thou green-crested lap-wing, with noise loud and shrill,
Ye wild whistling warblers, your music forbear,
I charge you disturb not my slumbering fair.

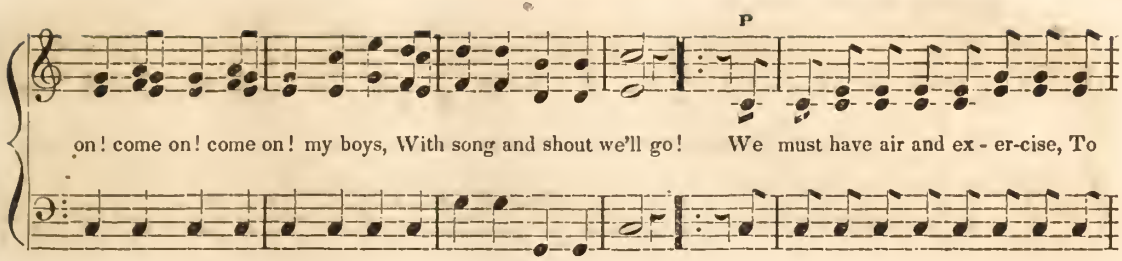
2

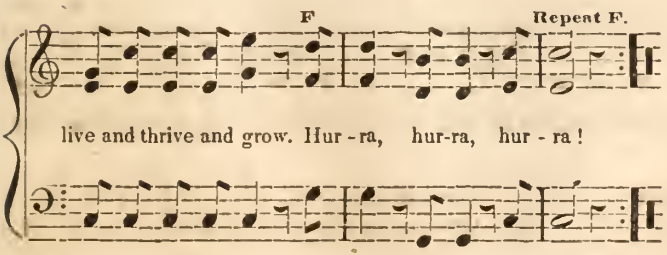
Thy crystal stream, Afton, how lovely it glides,
And winds by the cot where my Mary resides;
There, oft as mild evening weeps over the lea,
Thy sweet-scented groves shade my Mary and me.
Flow gently, sweet Afton, among thy green braes;
Flow gently, sweet river, the theme of my lays;
My Mary's asleep by thy murmuring stream,
Flow gently, sweet Afton, disturb not her dream.

"COME, LET US RAMBLE."

Poetry by Edward Howe, Jr.

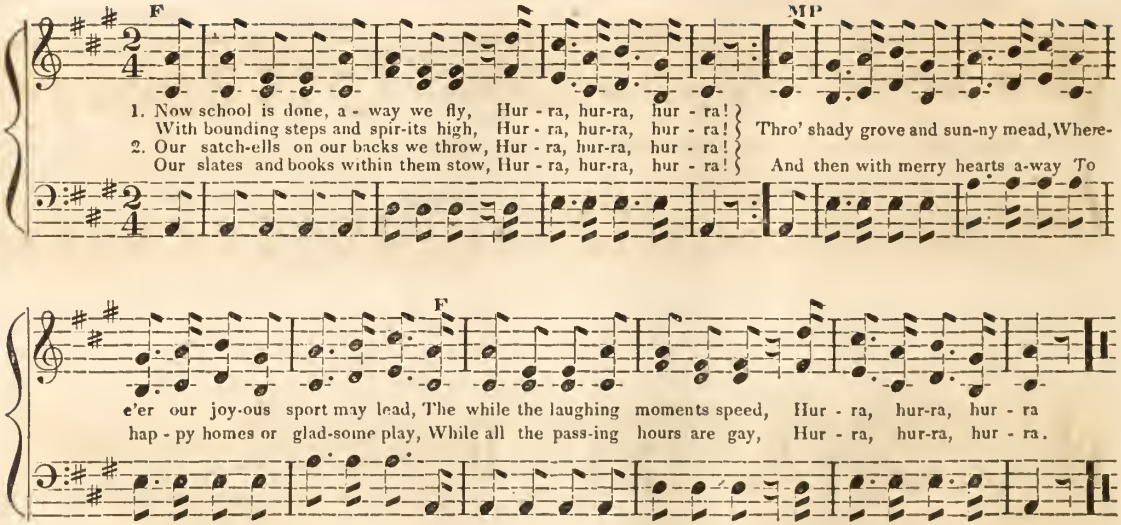






2

Oh! sit no more in thoughtful mood,
When pleasure calls away,
And let not books and solitude
Wear out this lovely day!
The sun is high, and bright the sky,
Hurra for merry May!
Come on! &c



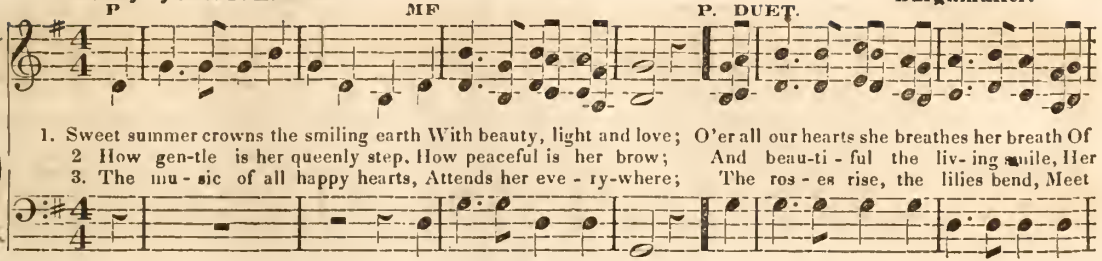
3

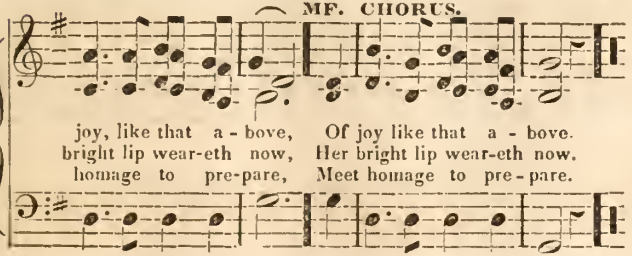
The school is done with merry shout,
Hurra, hurra, hurra!
Upon the green now rush we out
Hurra, hurra, hurra!

But first repeat the glad refrain,
Our joyous chorus shout amain,
Till distance shall repeat again;
Hurra, hurra, hurra!

J. E. A. S.

Poetry by Miss F. E. Hudson. Burghmuller.





4

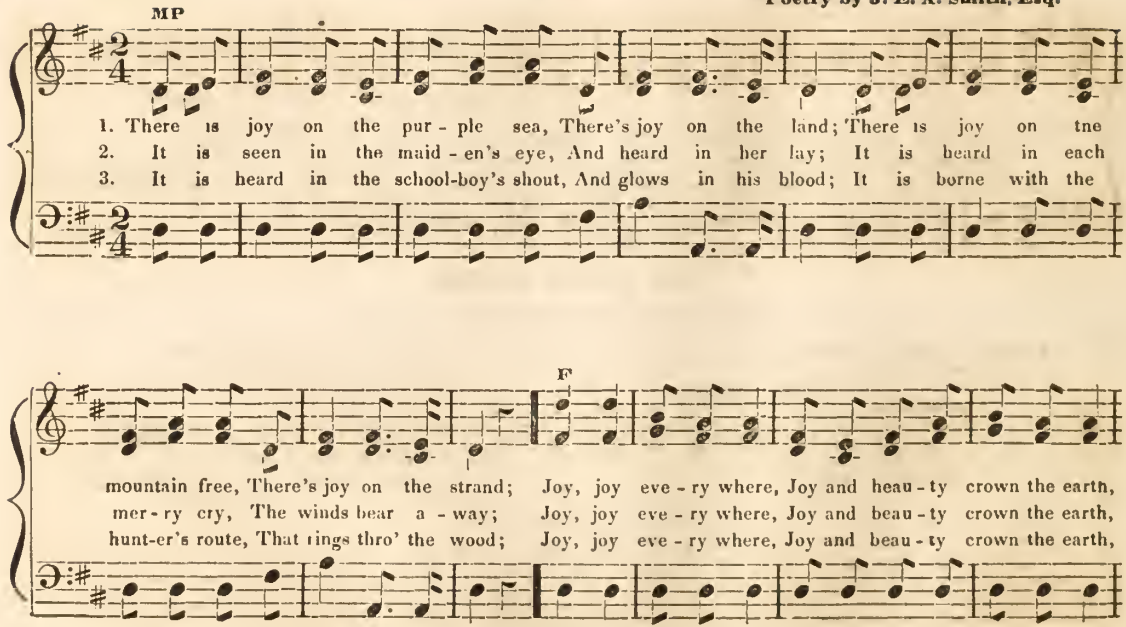
The queen of beauty, love and joy,
Of peace and purity!
Our hearts shall rise, our souls shall bend
To meet and welcome thee.

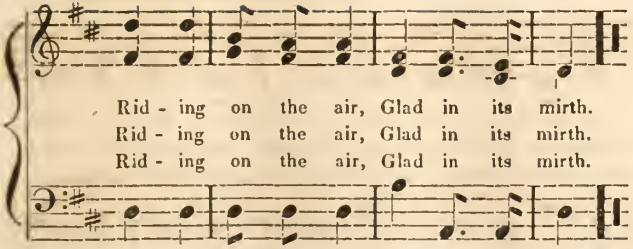
5

We'll drink of thy o'erflowing cup,
Nor grieve that it must pass;
But be to every human heart,
What thou hast been to us.

"THERE IS JOY IN THE PURPLE SEA."

Poetry by J. E. A. Smith, Esq.





4

There is joy for the youthful heart,
In all that is made;
It is seen in the city's mart,
And known on the glade.
Joy, joy every where,
Joy and beauty crown the earth,
Riding on the air,
Glad in its mirth.

THE HAPPY MAIDEN.

TUNE—"There is joy in the purple sea," page 92.

1 There is light in thy sunny eye,
That tells not of care;
There are joys in its flashes lie
As chainless as air:
Bright, bright is thy life,
As the gem that decks thy brow
Glad, with pleasure rife,
Bright in its flow.

2 Like the breath of the balmy south,
That plays with thy tress;
All the friends of thy gladsome youth,
Thy beauty caress!
Calm, calm is thy life,
As the breeze that fans thy brow
Far from toil and strife,
Soft is its flow.

3

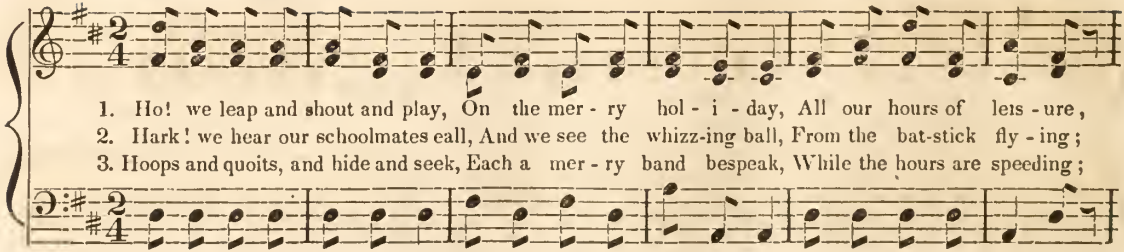
But the light of thy sunny eye
May vanish with grief;
And the joys of thy youth may die,
And fall like the leaf!
Then, then in thy woe,
When the joys of life decay,
When thou grief shalt know,
God be thy stay.

J. E. A. S.

THE HOLIDAY SONG.

Other poetry on page 185

Poetry from the German.



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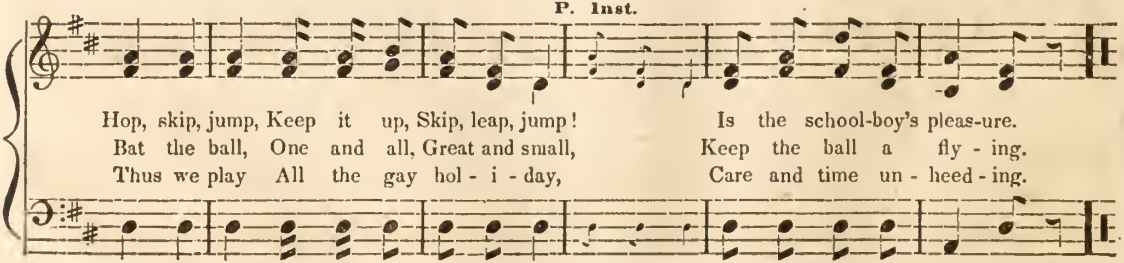
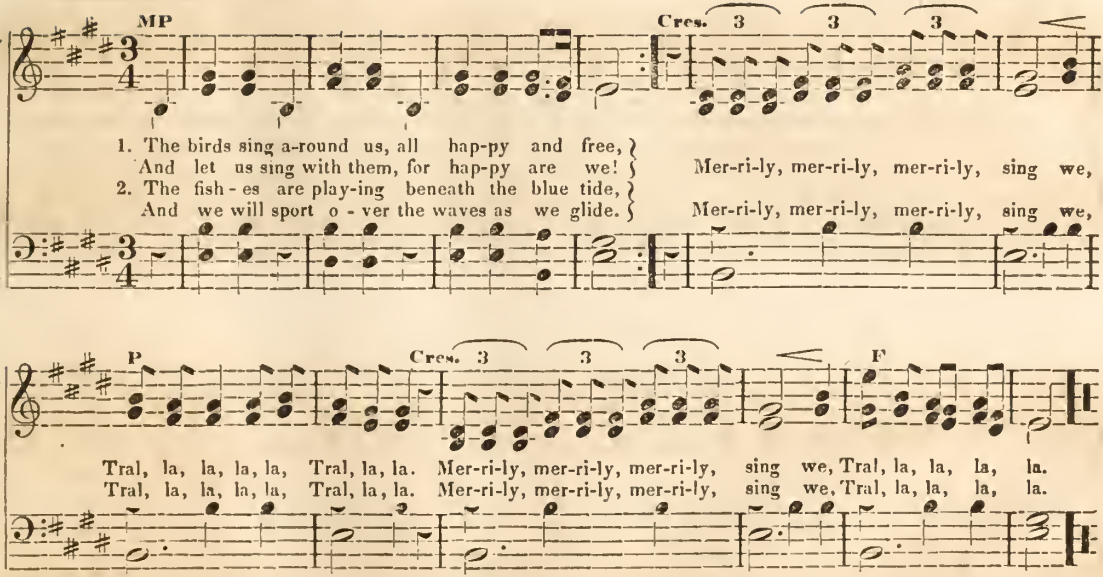


Poetry by P. H. Sweetser.

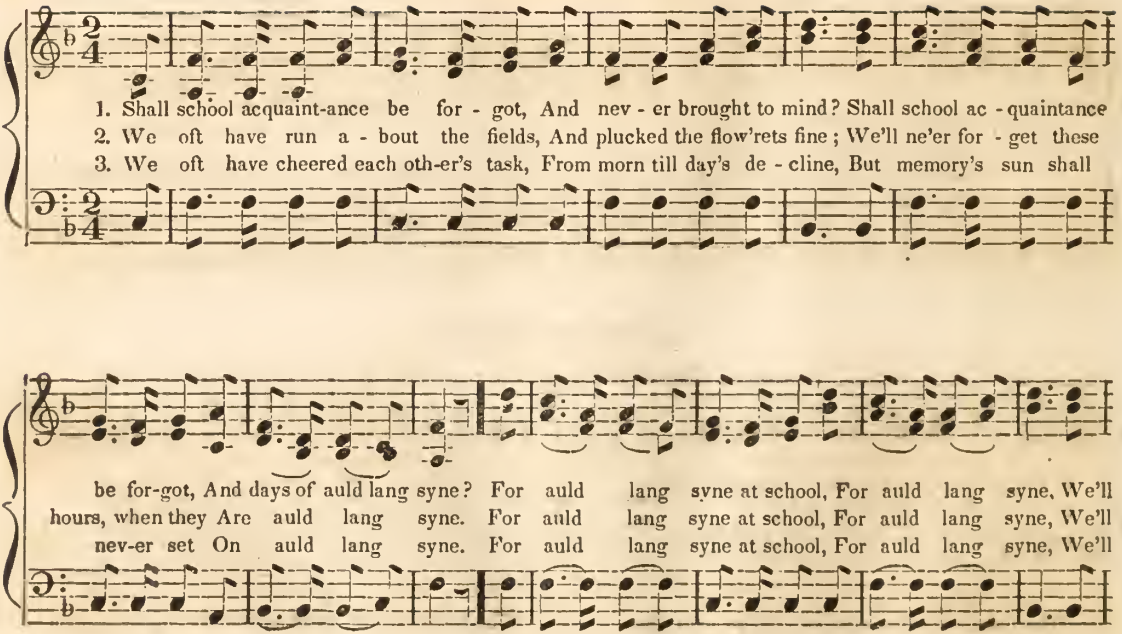


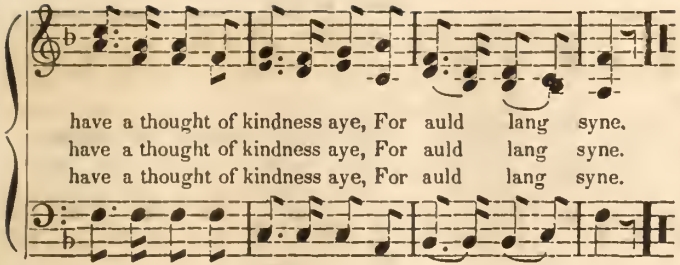
3

The insects are humming around us with glee,
And let us rejoice too, for merry are we.
ily, merrily, &c.

4

The beasts are all sporting thro' forest and plain,
And joyful we'll swell the loud chorus again.
Merrily merrily, &c.


1. Shall school acquaint-ance be for - got, And nev - er brought to mind? Shall school ac - quaintance
2. We oft have run a - bout the fields, And plucked the flow'rets fine; We'll ne'er for - get these
3. We oft have cheered each oth-er's task, From morn till day's de - cline, But memory's sun shall
be for-got, And days of auld lang syne? For auld lang syne at school, For auld lang syne, We'll
hours, when they Are auld lang syne. For auld lang syne at school, For auld lang syne, We'll
nev-er set On auld lang syne. For auld lang syne at school, For auld lang syne, We'll



4

No change of outward circumstance
May Providence assign,
To overshade these happy days,
When auld lang syne.
For auld lang syne, &c.

5

Then take the hand that now is warm,
Within a hand of thine;
No distant day shall loose the grasp
Of auld lang syne.
For auld lang syne, &c.

PATH OF VIRTUE.

TUNE—"Auld Lang Syne," page 96.

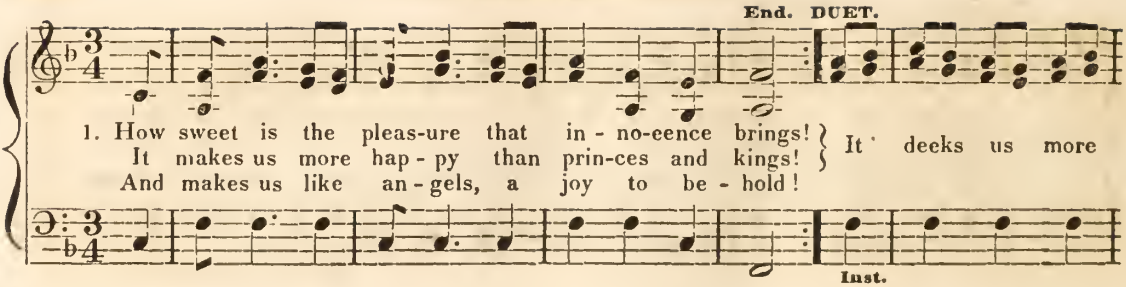
1

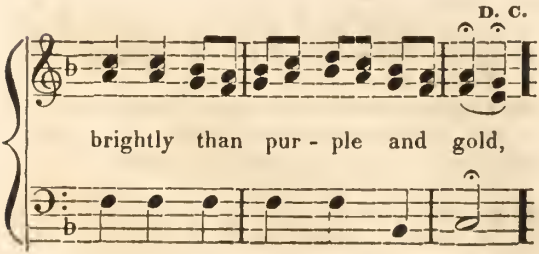
Let others spend their youthful days
In ignorance and crime—
We'll walk in wisdom's pleasant ways
And paths of folly shun.
Let others toil for wealth and fame,
That vanish in an hour—
Give us the riches of the mind,
We'll envy them no more.

2

While we have life, and health, and home,
And friends and kindred dear,
We'll not forget the poor, who roam,
Nor friends nor home to cheer.
Our God, our Father, and our friend,
Teach us to know thy ways:
And when on earth our days shall end,
In heaven to sing thy praise!

P. H. Sweetser.

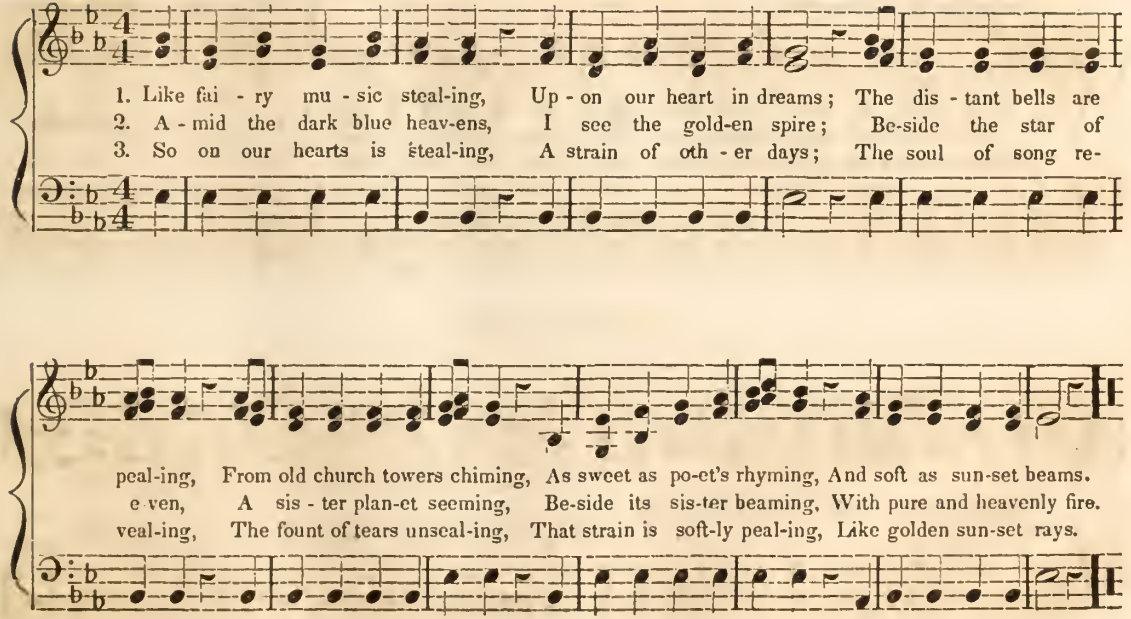




2 The voice of the turtle is sweet in the grove,
And sweet on the meadow the lambkins that rove;
Yet ah! how much sweeter that innocent breast,
When slumbering passions all tranquilly rest;

3 It bids the glad sunbeams shed lovelier light,
And evening stars twinkle more charmingly bright
And roses smile sweeter in morning's red beam,
And sweeter the violet, that grows by the stream

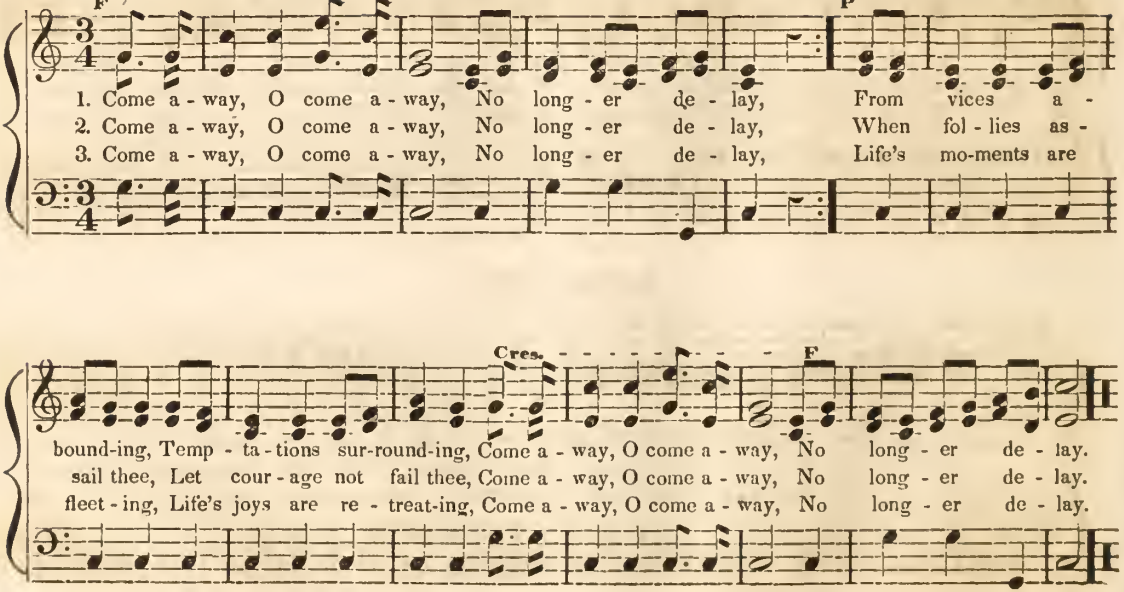
Poetry by J. E. A. Smith, Esq.



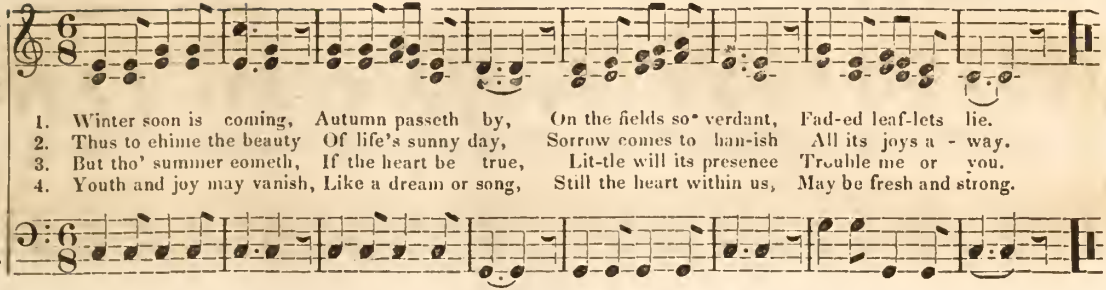
"COME AWAY, O COME AWAY."

Poetry by P. H. Sweetser

German National Song.



Poetry by O. W. Withington, Esq.



RECESS SONG.

TUNE—"Come away," page 100.

1

Now 'tis recess, let's employ
Its moments in joy;
Right merrily greeting
Its moments, tho' fleeting,
We the recess will employ
In gladness and joy.

2

To the weary, oh! 'tis sweet,
Those moments to greet;
From study unceasing,
The scholar releasing,
While the recess we employ,
In gladness an

3

Ne'er an hour brings half the glee
Of recess to me;
Tho' brief be its leisure,
Tho' transient its pleasure,
We the recess will employ
In gladness and joy.

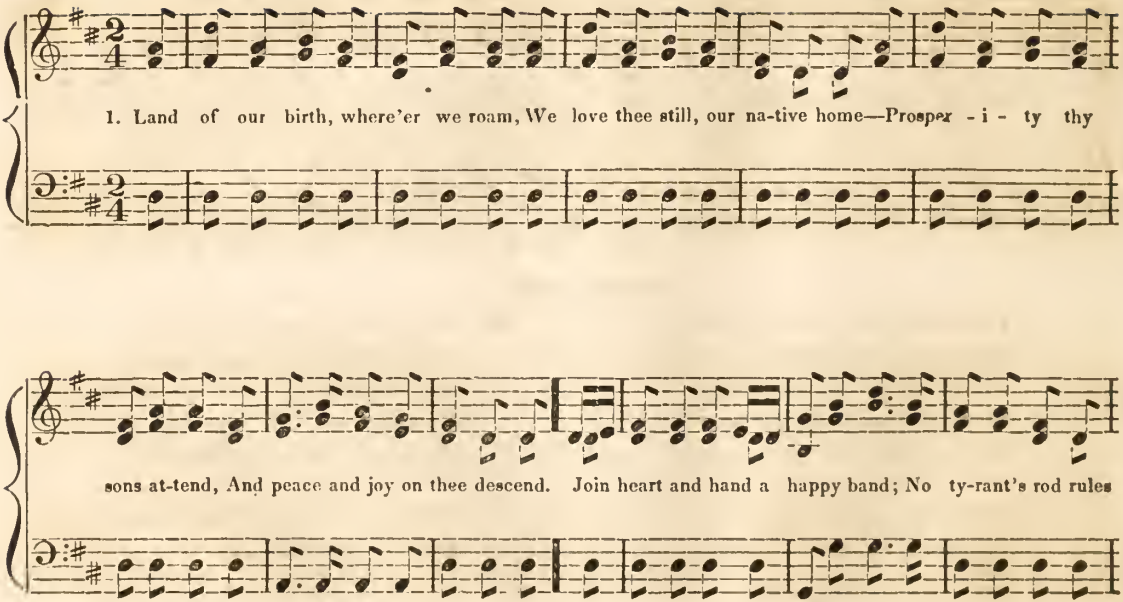
4

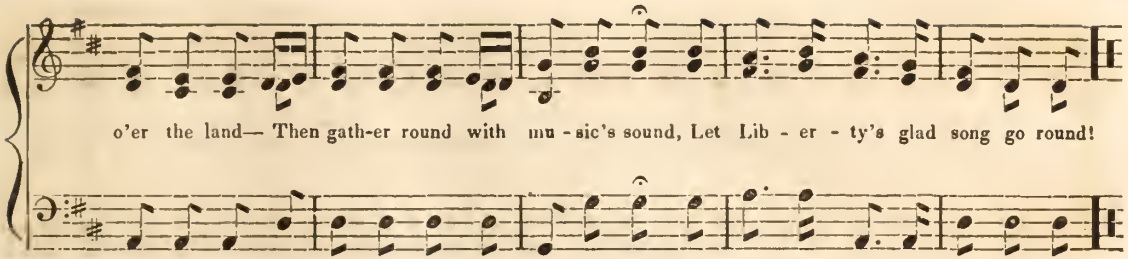
'Till the school bell, tinkling clear,
Shall strike on our ear;
We keep up our playing,
Short time for delaying,
While the recess we employ,
In gladness and joy.

J. E. A. S.

NEW ENGLAND.

Poetry by P. H. Sweetser.



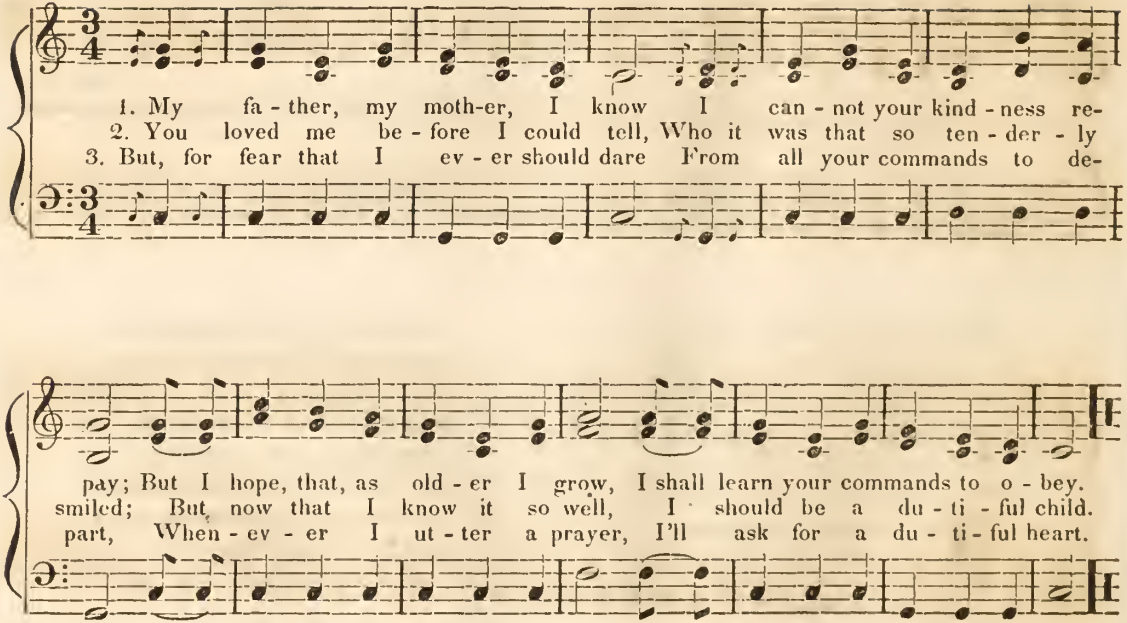


2

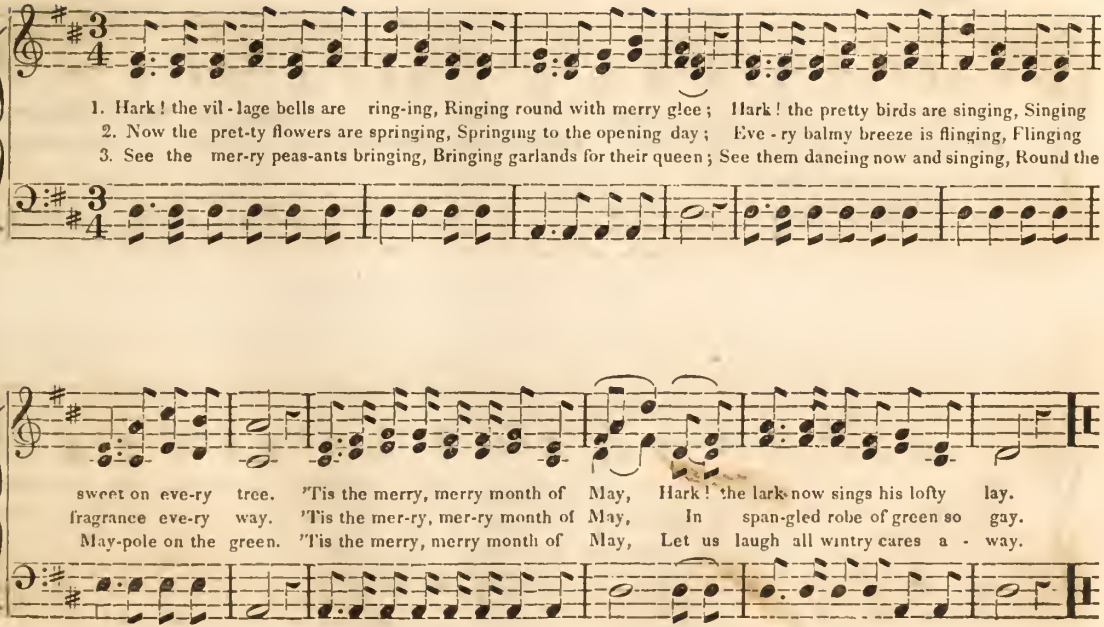
Till o'er the world the truth shall reign,
And peace and love their sway maintain,
Our native land shall lead the way
To brighter scenes and fairer day.
New England's honor we will prize,
Before all lands beneath the skies—
We'll honor too the glorious band,
That died to save our native land!

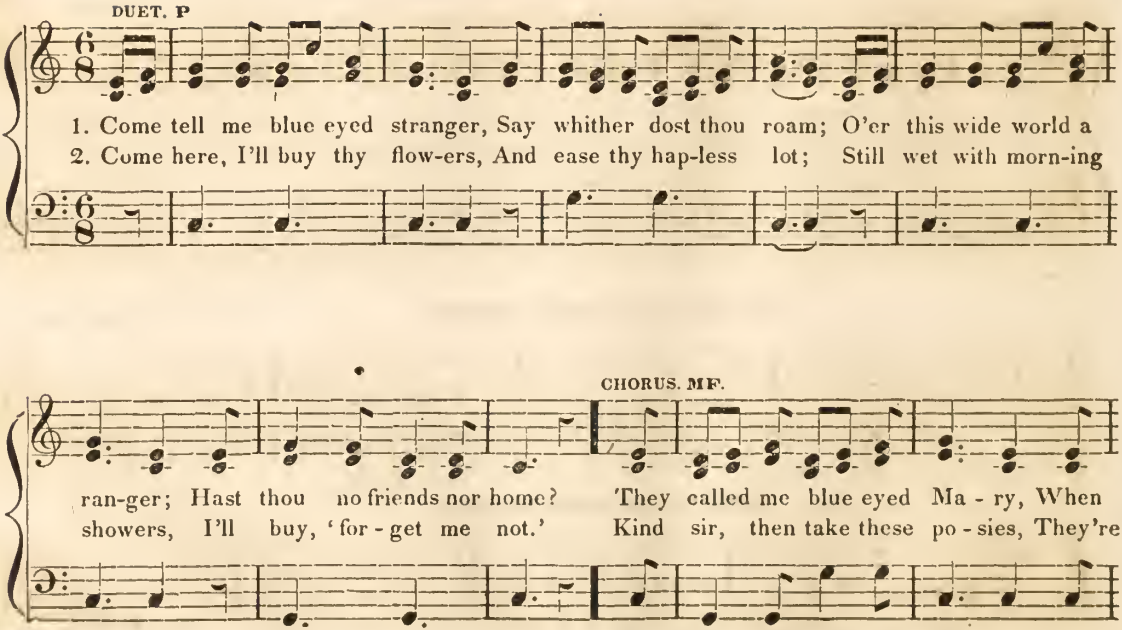
3

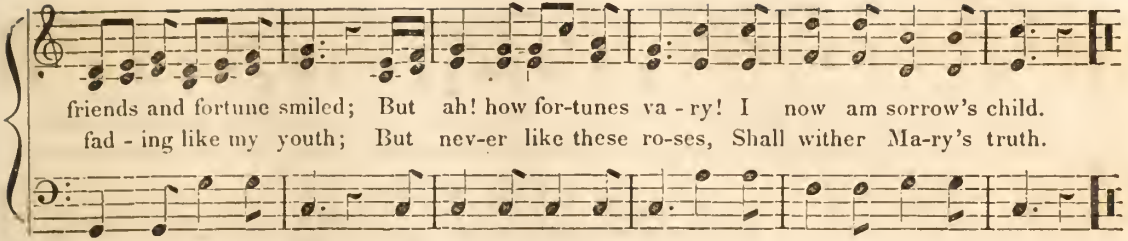
Though other climes our hopes fulfil,
Land of our birth, we love thee still;
Heav'n shield thee from each hostile band,
And plenty crown our native land.
Huzza again—prolong the strain—
Let Freedom reign o'er hill and plain—
Let Truth and Right all hearts delight,
And in the chorus all unite!


1. My fa - ther, my moth-er, I know I can - not your kind - ness re-
2. You loved me be - fore I could tell, Who it was that so ten - der - ly
3. But, for fear that I ev - er should dare From all your commands to de-
pay; But I hope, that, as old - er I grow, I shall learn your commands to o - bey.
smiled; But now that I know it so well, I should be a du - ti - ful child.
part, When - ev - er I ut - ter a prayer, I'll ask for a du - ti - ful heart.

Poetry by J. Green.

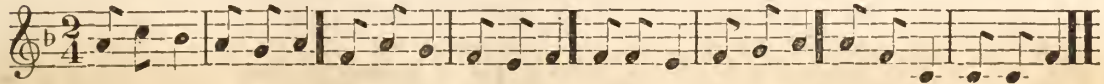



DUET. P
1. Come tell me blue eyed stranger, Say whither dost thou roam; O'er this wide world a
2. Come here, I'll buy thy flow-ers, And ease thy hap-less lot; Still wet with morn-ing
CHORUS. MF.
ran-ger; Hast thou no friends nor home? They called me blue eyed Ma - ry, When
showers, I'll buy, 'for - get me not.' Kind sir, then take these po - sies, They're

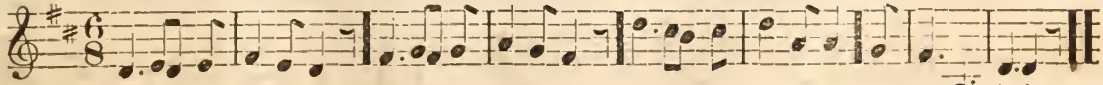


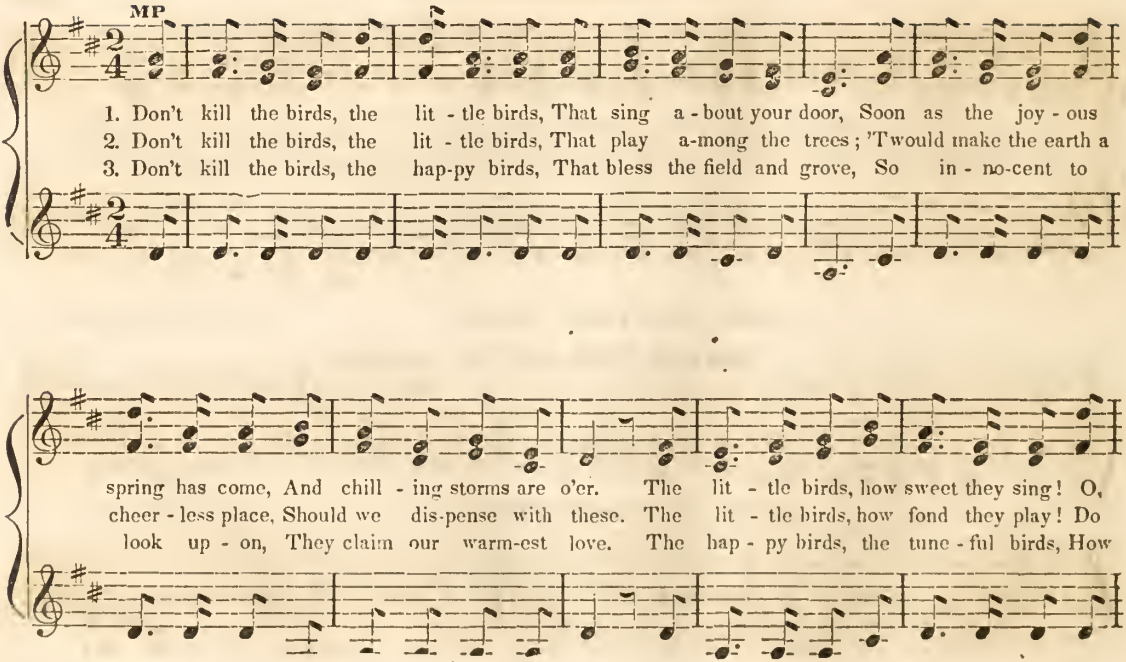
ROUND, FOR FOUR VOICES.

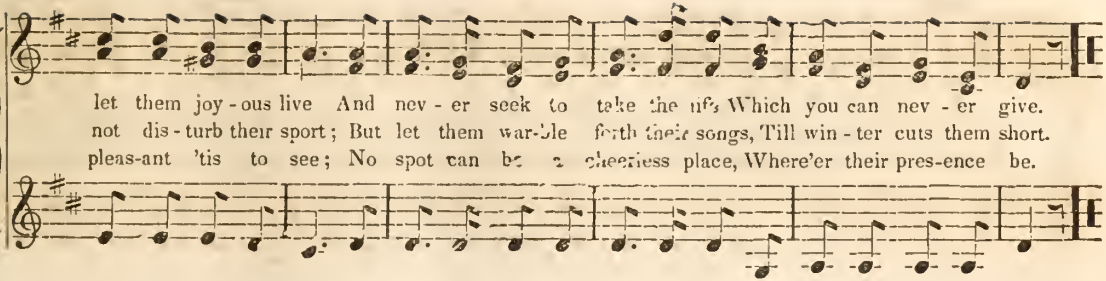
From Tyrolien Lyre.



ROUND, FOR FOUR VOICES.

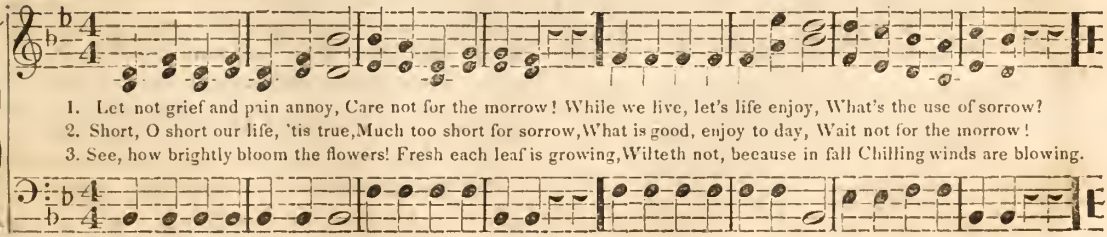


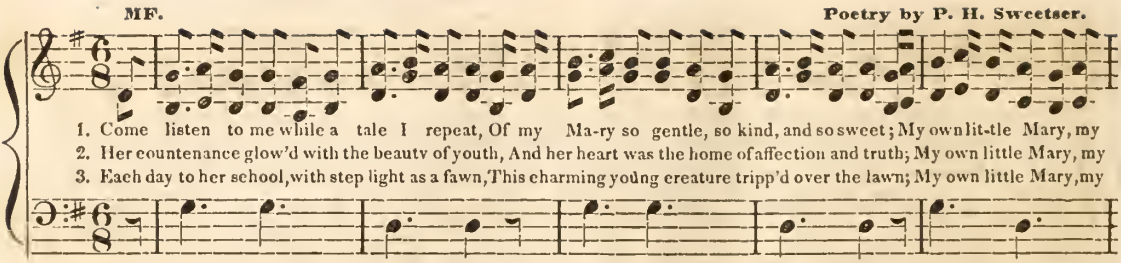

MP
1. Don't kill the birds, the lit - tle birds, That sing a - bout your door, Soon as the joy - ous
2. Don't kill the birds, the lit - tle birds, That play a-mong the trees; 'Twould make the earth a
3. Don't kill the birds, the hap-py birds, That bless the field and grove, So in - no-cent to
spring has come, And chill - ing storms are o'er. The lit - tle birds, how sweet they sing! O,
cheer - less place, Should we dis-pense with these. The lit - tle birds, how fond they play! Do
look up - on, They claim our warm-est love. The hap - py birds, the tune - ful birds, How

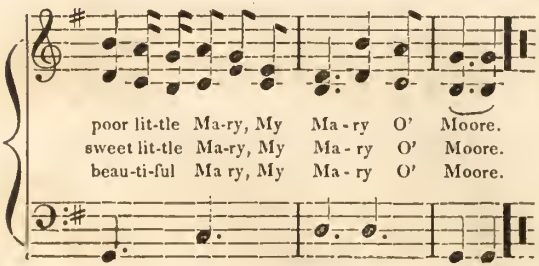


"WHAT'S THE USE OF SORROW."

Poetry from "Musical Class Book," by permission.



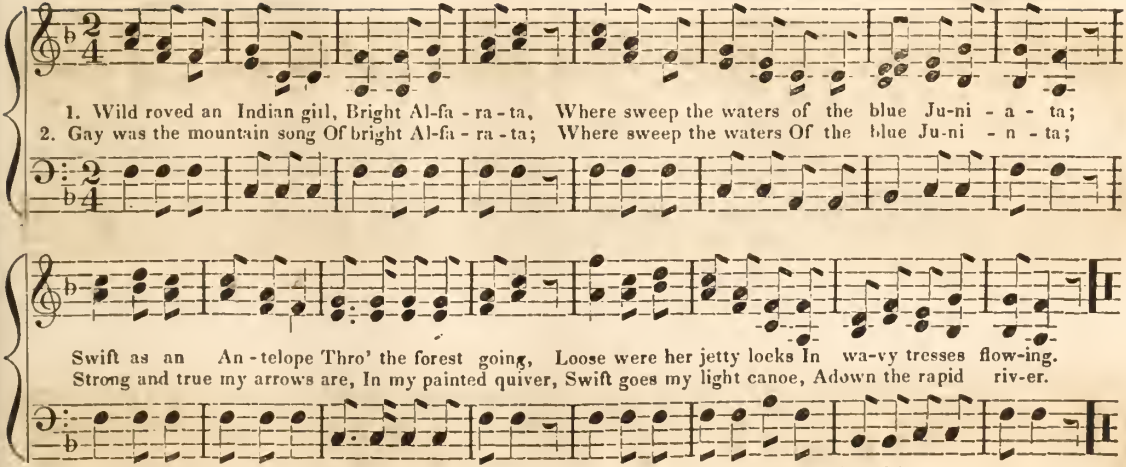




4 One morning I sought her, but sought her in vain,
Her seat it was vacant—she ne'er came again,
My own little Mary, my kind little Mary,
My Mary O'Moore.

5 And now I remember her fate with a sigh,
Yet I know that she lives with the angels on high,
My own little Mary, my poor little Mary,
My Mary O' Moore.

Words and melody by M. D. Sullivan.



3 Bold is my warrior, good
The love of Alfarata;
Proud waves his snowy plume,
Along the Juniata.
Soft and low he speaks to me,
And then his war cry sounding,
Rings his voice in thunder loud,
From height to height resounding

4 So sang the Indian girl,
Bright Alfarata;
Where sweep the waters
Of the blue Juniata.
Fleeting years have borne away
The voice of Alfarata,
Still sweeps the river on,
The blue Juniata.

* *By permission of O. Ditson*

"THE MORNING SUN IS BEAMING."

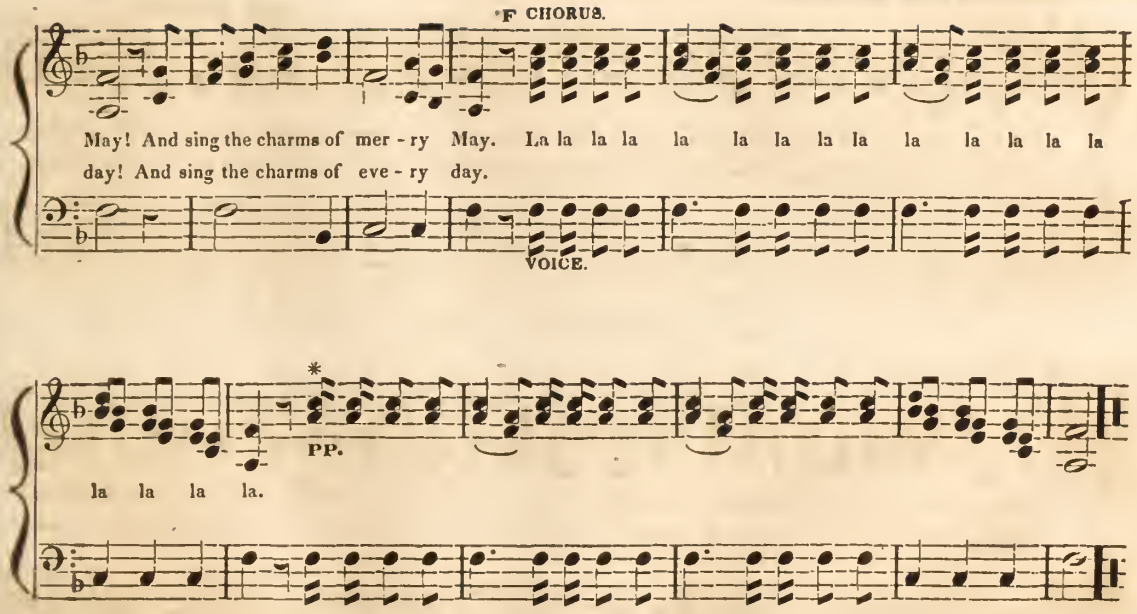
Poetry by P. H. Sweetser. A. Lee.

SOLO. DUET, OR CHORUS.

1. The morning sun is brightly beaming, The golden light is rich - ly streaming; The sil-ver lake is brightly
2. Our youthful hearts are proudly swelling, Of dearest pleasures fond-ly tell - ing; O may our joys be nev-er-

Inst.

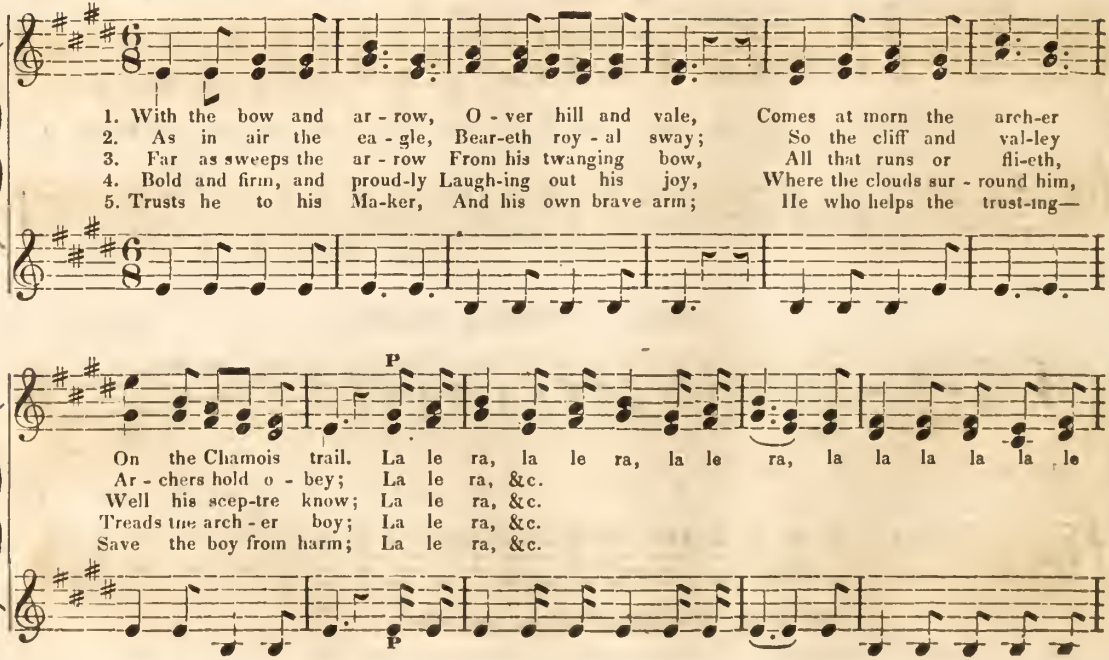
glowing, The brook thro' verdant meads is flowing; Then hail with joy the cheerful day, And sing the charms of merry
ceasing, Still flowing on and still in-creas-ing; Then let us all be glad and gay, And sing the charms of eve-ry

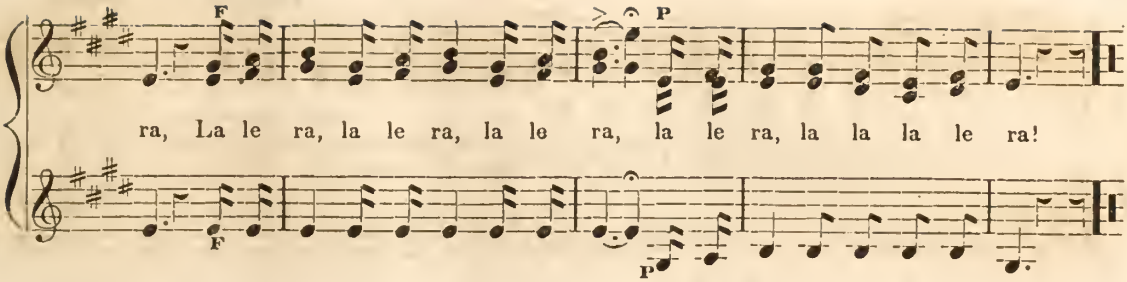


* This passage is to be *hummed*, with the mouth closed.

THE ARCHER BOY.

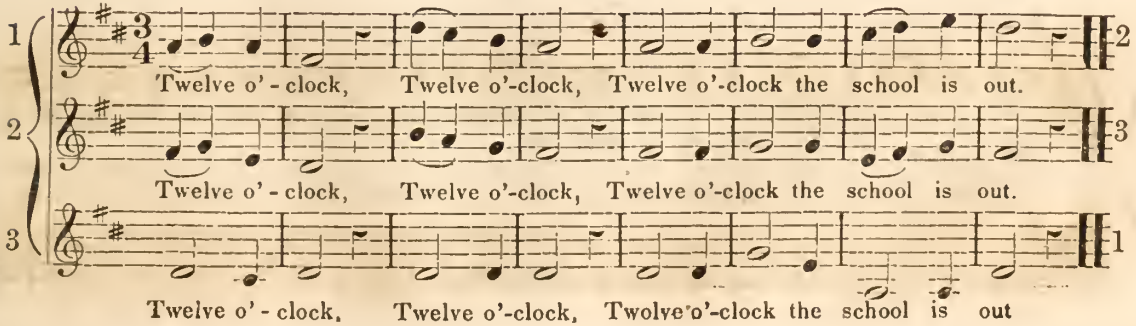
Translated from the German. B. A. Weber.





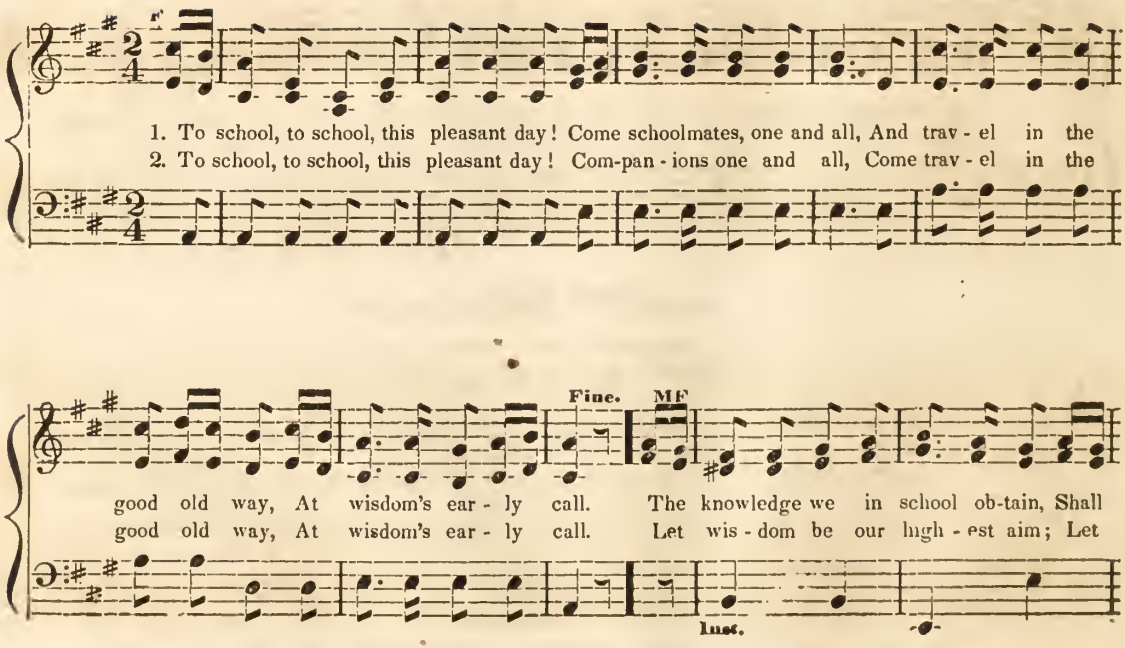
ROUND. "TWELVE O'CLOCK."

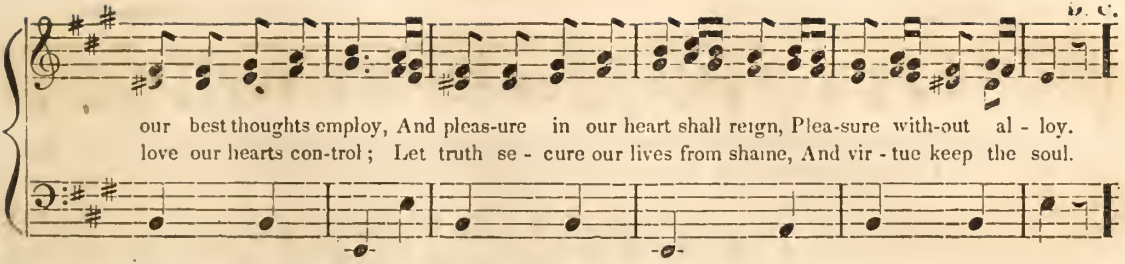
Silcher.



SCHOOL SONG.

Poetry by P. H. Sweetser.





KITE SONG.

By permission of B. F. Baker.

TUNE—"*School Song*," page 116.

1

A fresh breeze and a flying kite!
A kite of generous size;
Ah! every pull gives such delight,
Increasing as it flies.
Each wave, each pitch, each sudden rise,
Gives youthful hearts a pleasure,
Which boys alone can truly prize,
And boyhood's feeling measure.
A fresh breeze, &c

2

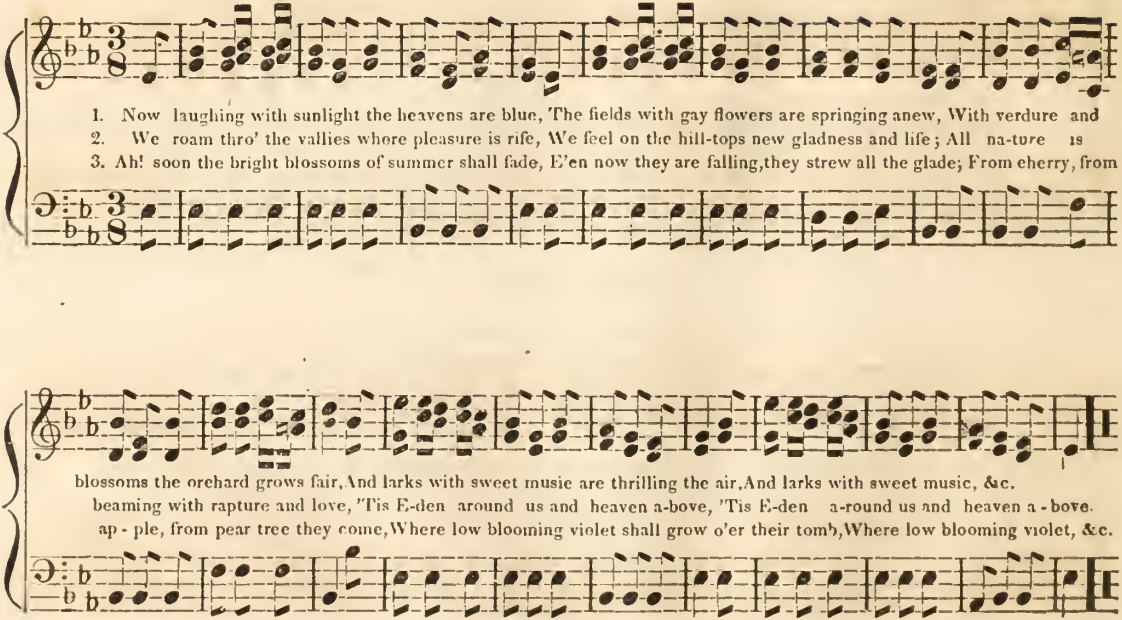
The bounding ball doth many charm,
And some, the rolling hoop;
But thou, my kite! shalt hold the palm,
With well adjusted loop.
I've watched thy rise to upper air,
I've seen thy form recede,—
Till all the best of twine would bear,
Was given at thy need.
A fresh breeze, &c.

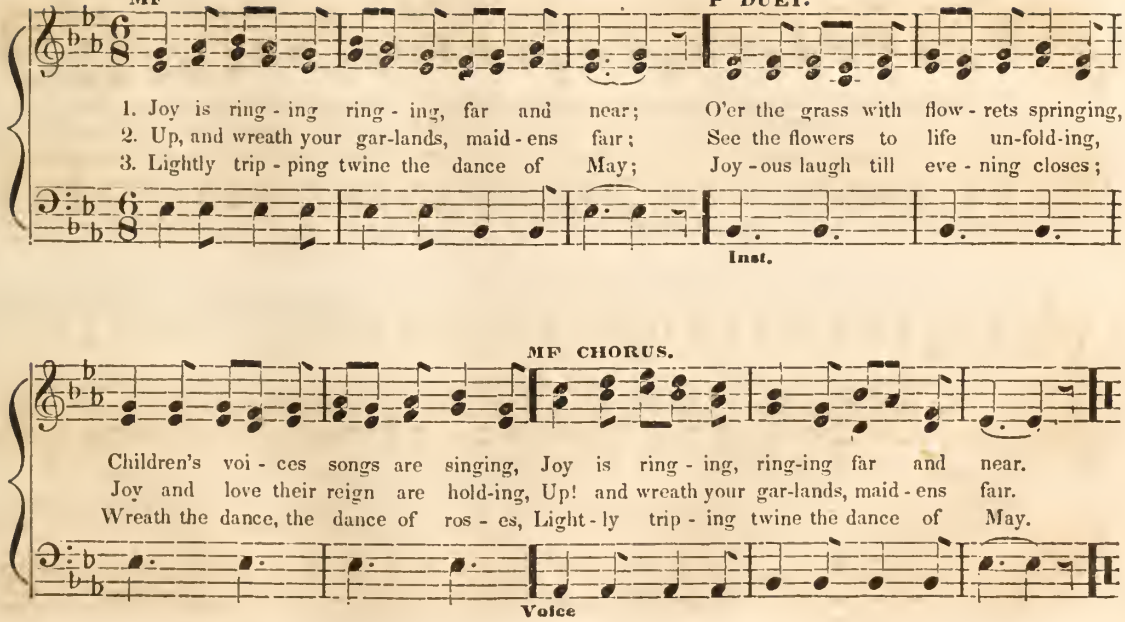
3

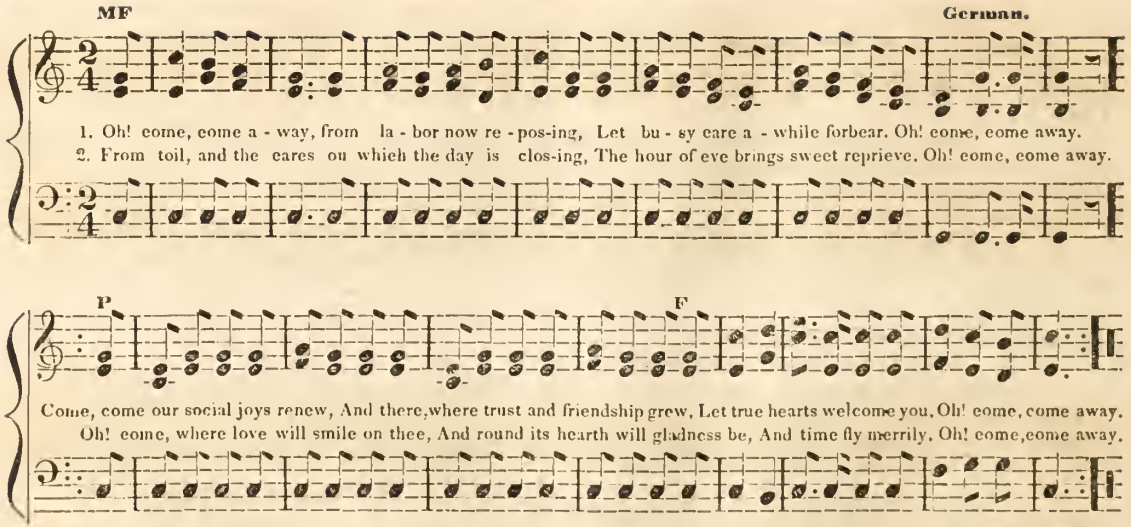
When man, immersed in traffic's cares,
Feels credit ebbing fast,
How oft, in vain, to mend affairs,
He tries thy spell at last.
But not for him thy triumphs are,
And not for him thy joys,
Each flight but mocks his failing hope,
FOR KITES WERE MADE FOR BOYS.
A fresh breeze, &c.

THE SPRING SONG.

Poetry translated from the German. **J. Andre.**




MF
P DUET.
1. Joy is ring - ing ring - ing, far and near; O'er the grass with flow - rets springing,
2. Up, and wreath your gar-lands, maid - ens fair; See the flowers to life un-fold-ing,
3. Lightly trip - ping twine the dance of May; Joy - ous laugh till eve - ning closes;
Inst.
MF CHORUS.
Children's voi - ces songs are singing, Joy is ring - ing, ring-ing far and near.
Joy and love their reign are hold-ing, Up! and wreath your gar-lands, maid - ens fair.
Wreath the dance, the dance of ros - es, Light - ly trip - ing twine the dance of May.
Voice



3 While sweet Philomel, the weary traveller cheering,
With evening songs her note prolongs,
Oh! come, come away.
In answering songs of sympathy,
We'll sing in tuneful harmony,
Of Hope, Joy, Liberty,
Come come away

4 The bright day is gone; the moon and stars appearing
With silver light illume the night,
Oh! come, come away.
Come, join your prayers with ours, address
Kind Heaven, our peaceful home to bless,
With Health, Hope, Happiness,
Oh! come, come away.

HYMN FOR DEDICATION.

TUNE—"O come, come away," page 120.

Poetry by H. K. Frothingham, Esq.

1

How dear is this day, we hail it with rejoicing,
Come school-mates all, come at this call,
Come join in our song;
Let joy and friendship here be found,
And cheerful, grateful hearts abound,
While in sweet harmony,
Our notes we prolong.

2

We welcome you all, kind parents, friends and teachers,
For we have come with one accord,
With hopes, bright and strong,
And cheerfully unite with you,
To dedicate to knowledge true,
This Temple fair and new,
With loud swelling song.

3

Oh! here, schoolmates all, let every scene be gilded
With virtue, honor, love and peace,
While fresh youth shall last,
That we in manhood's riper years
May not review our youth with tears,
But with fond memory,
Till life shall be past

TUNE—"O come, come away," page 120.

By J. E. A. Smith, Esq.

1

Oh! bless'd be the day that saw to life unfolding,
Our starry banner first arise,
Oh bless, bless the day!
Bright, bright in freedom's native skies,
That peerless banner gaily flies
May we its honor prize,
And bless, bless the day.

2

The morning, with chimes, awakes the world rejoicing,
And every heart, from slumber starts,
To bless, bless the day;
Then happy crowds from every door,
To greet their brother freemen pour,
While hearts swell more and more,
To bless, bless the day.

3

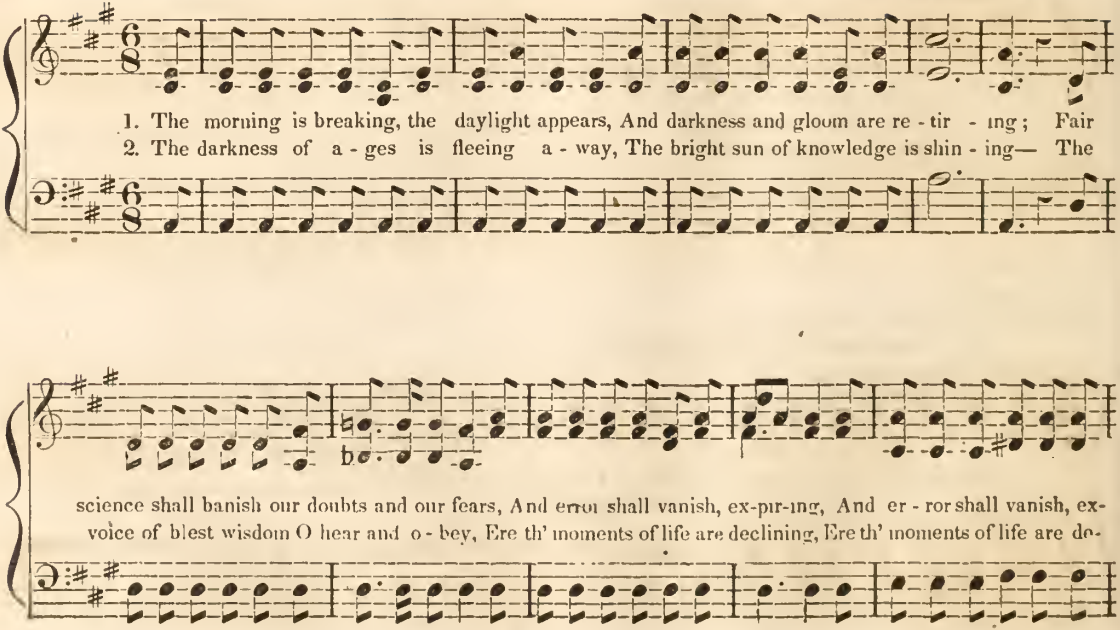
With sweet native song the children too are joining,
The nation's young with joyous tongue,
To bless, bless the day.
Their patriot songs of liberty,
They blend with yours, in sympathy,
On this great jubilee!
To bless, bless the day.

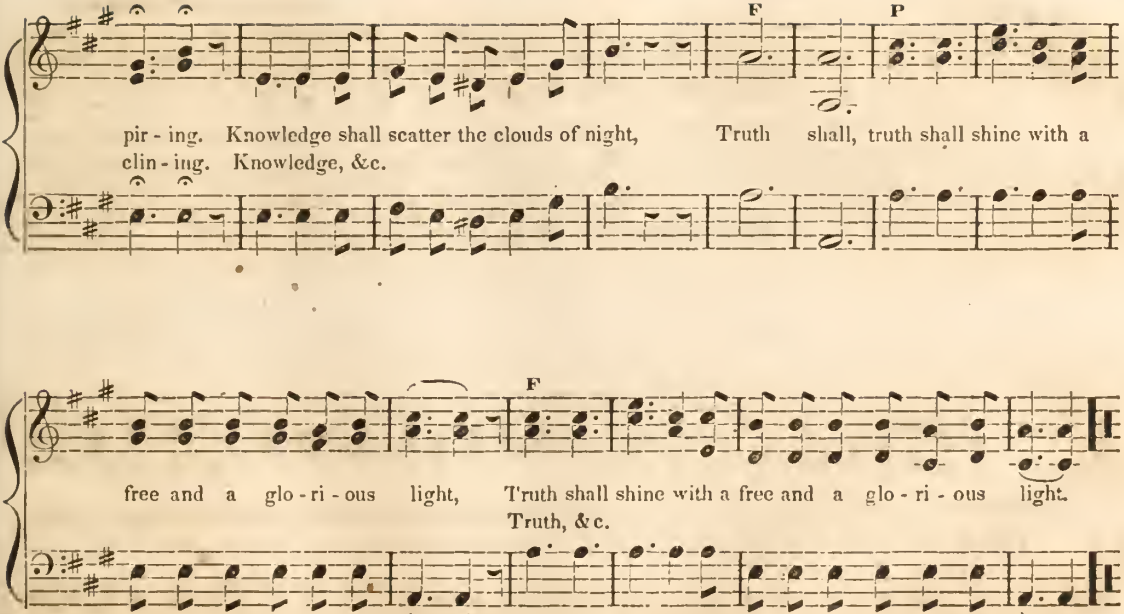
4

Oh joy for the day when first the world saw beaming
Upon the air, our banner fair,
Oh bless, bless the day;
And long as morning suns shall rise,
May that proud banner flout the skies,
While join the good and wise,
To bless, bless the day

"THE MORNING IS BREAKING."

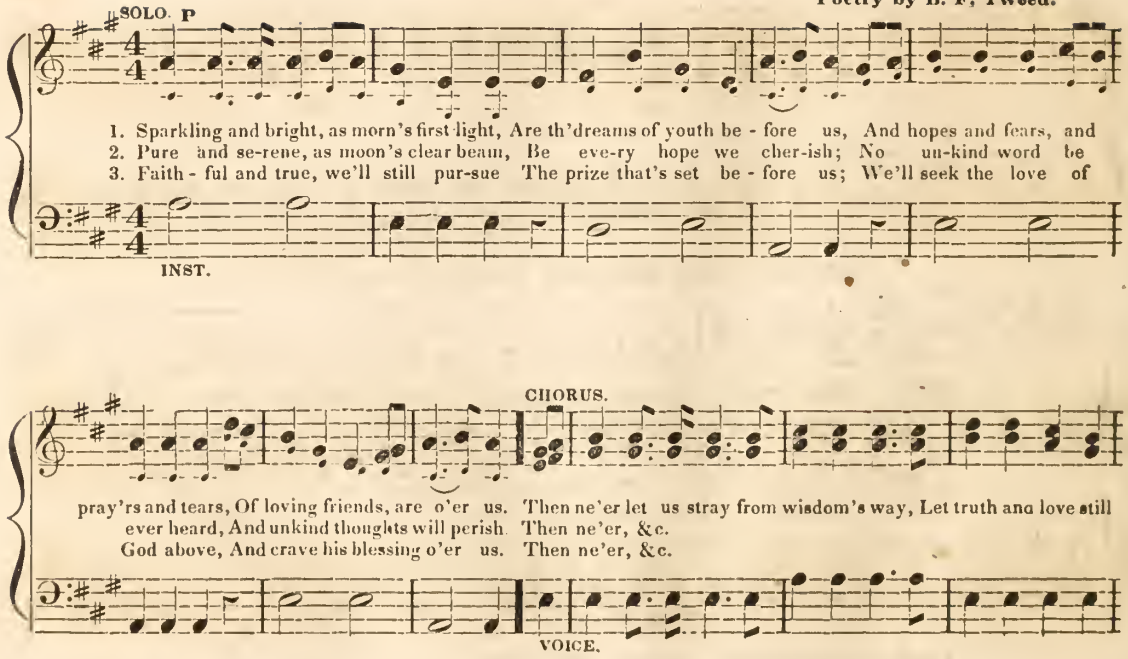
Poetry by P. H. Sweetser. Music. German.

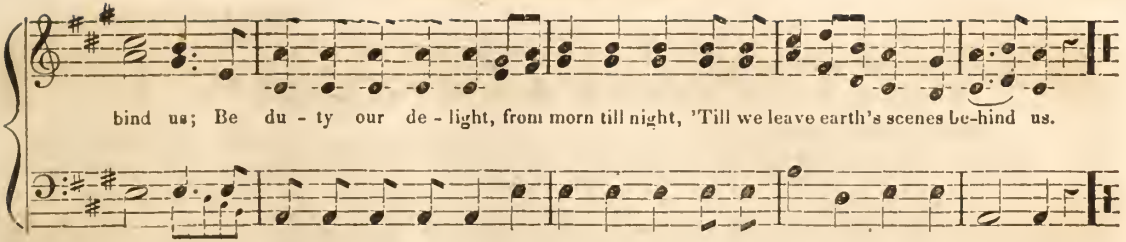



F
P
pir - ing. Knowledge shall scatter the clouds of night, Truth shall, truth shall shine with a
clin - ing. Knowledge, &c.
F
free and a glo - ri - ous light, Truth shall shine with a free and a glo - ri - ous light.
Truth, &c.

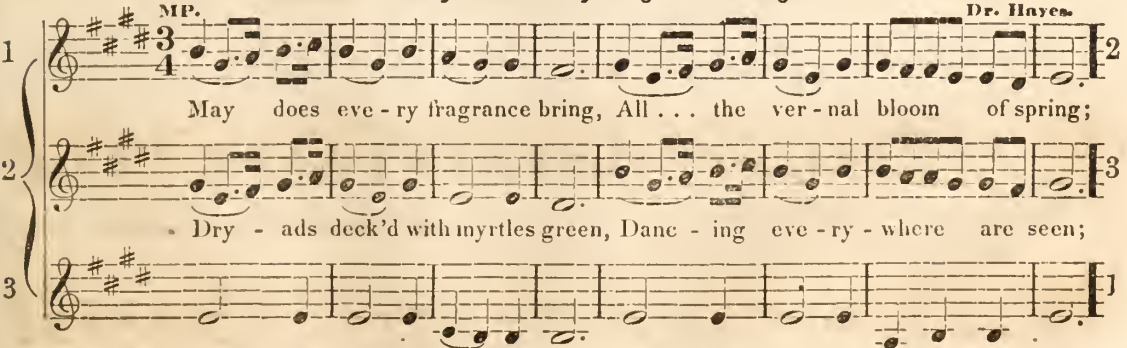
"SPARKLING AND BRIGHT."

Poetry by B. F, Tweed.



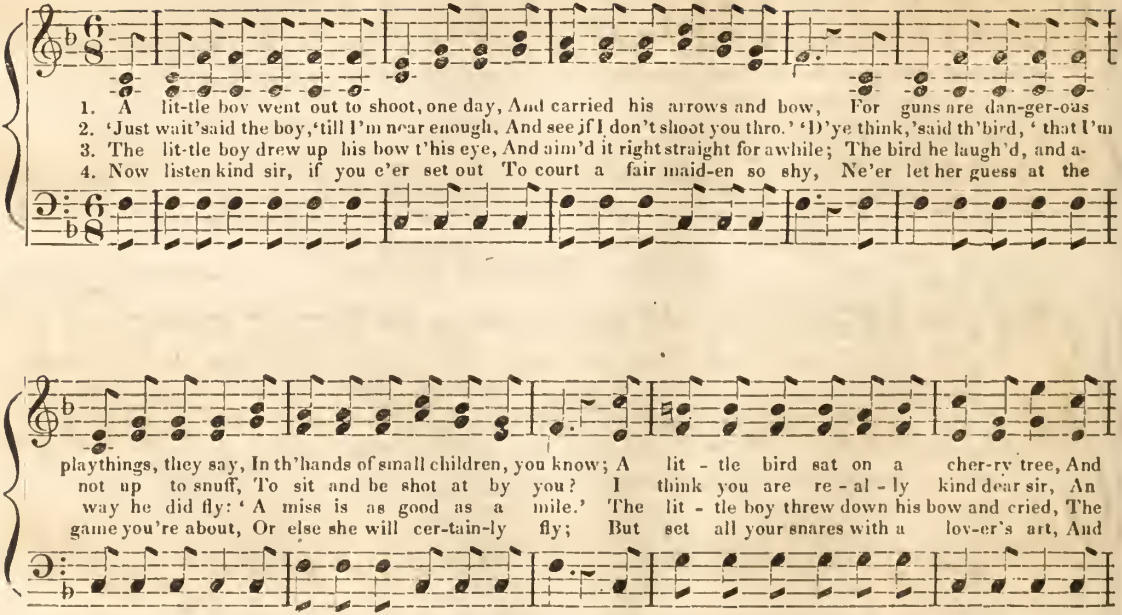


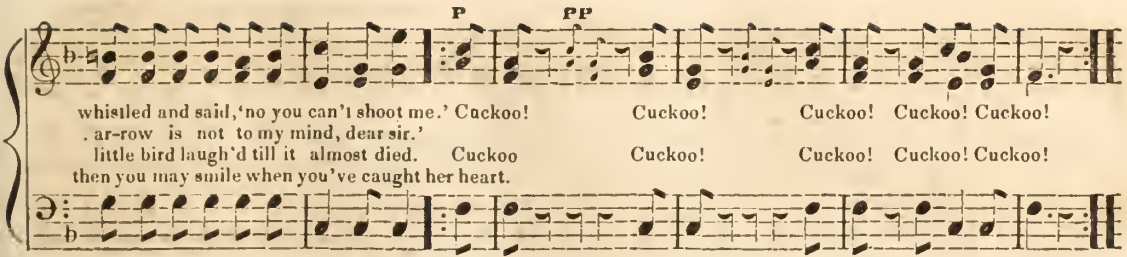
ROUND. "May does every fragrance bring."



THE BOY AND CUCKOO

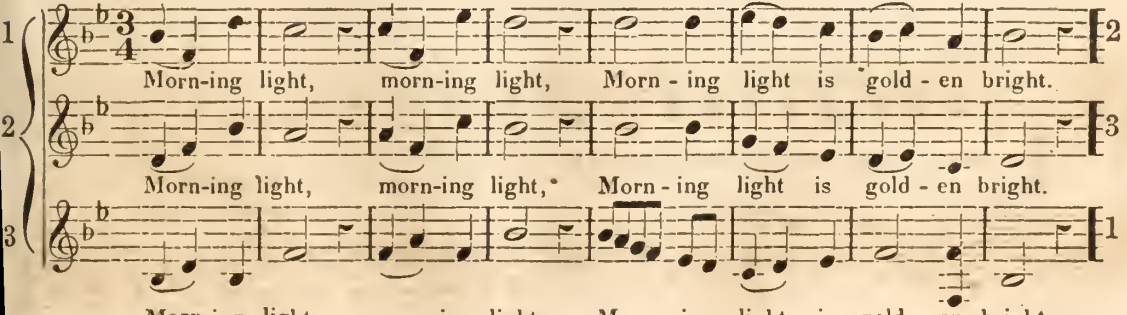
From "Tyrolien Lyre."



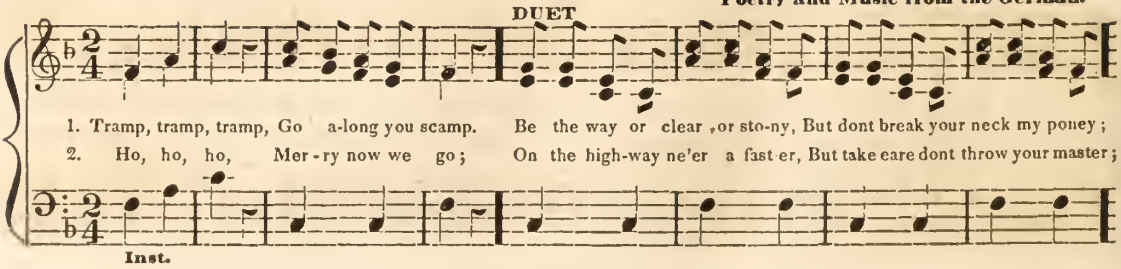


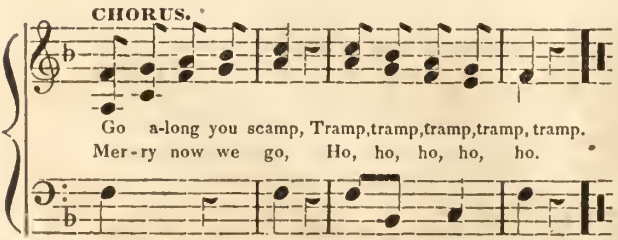
ROUND. "MORNING LIGHT."

Silcher.



Poetry and Music from the German.

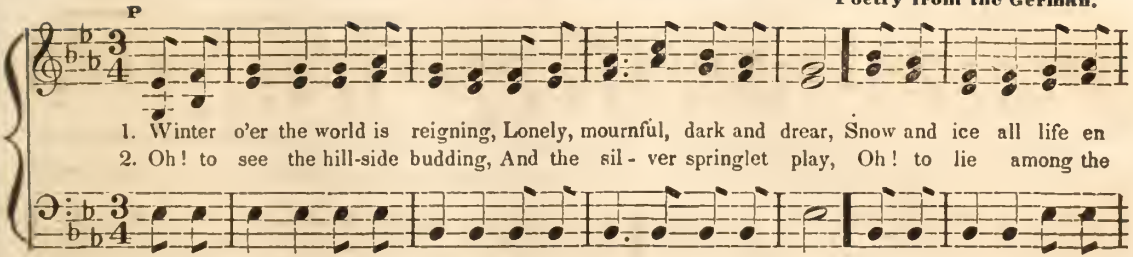


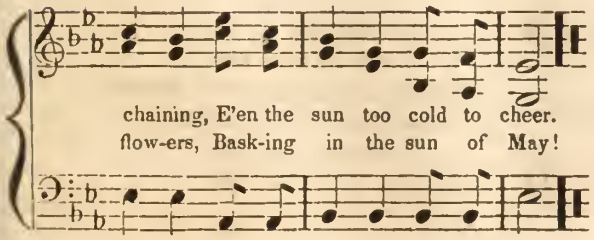


3

Ha, ha, ha,
Come we from afar.
Find we sisters, father, mother;
Poney also find a brother,
Come we from afar,
Ha, ha, ha, ha, ha.

Poetry from the German.



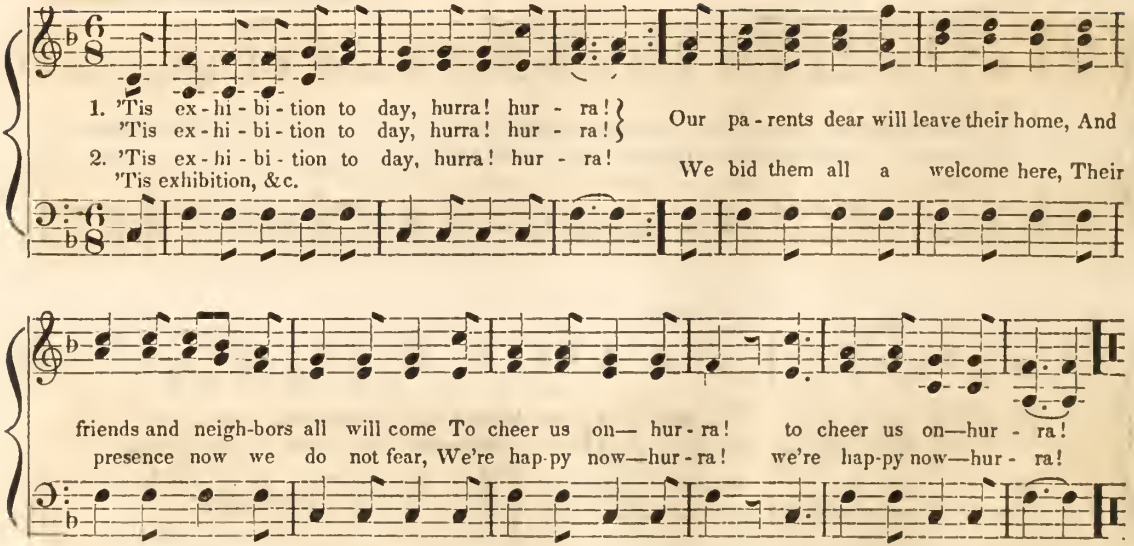


3 How I long to hear the tinkling,
From the shepherd's fleecy throng,
And be charmed at balmy evening,
By the cricket's merry song.

4 Joyous spring time in thy splendor,
In thy power come again,
From the sunny south returning,
Breathe delight o'er hill and plain

EXHIBITION SONG.

Poetry by P. H. Sweetser. Music from the German.

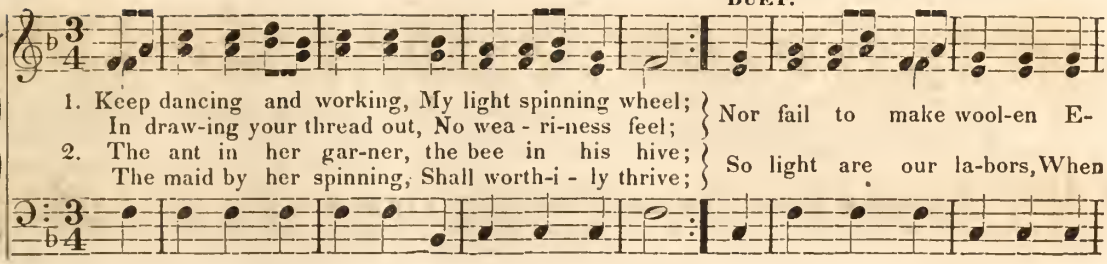


3 'Tis exhibition to day, hurra!—hurra!
'Tis, exhibition, &c.
All we have learned we cannot tell,
For many things we know full well;
We're happy now we're happy now—hurra!

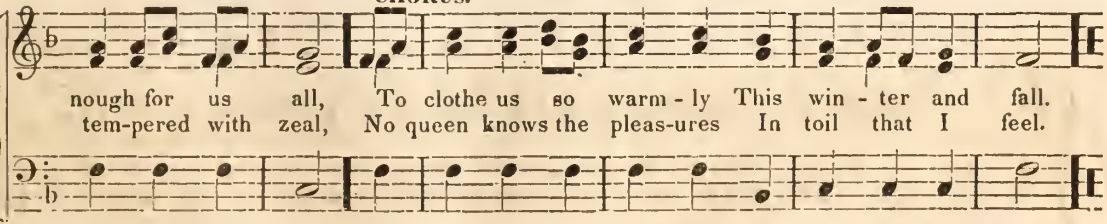
4 'Tis exhibition to day, hurra! hurra!
'Tis exhibition, &c.
We have not labored here for nought,
A priceless treasure we have bought,
We're happy now, hurra! we're happy now,—hurra

Poetry and Music from the German.

DUET.



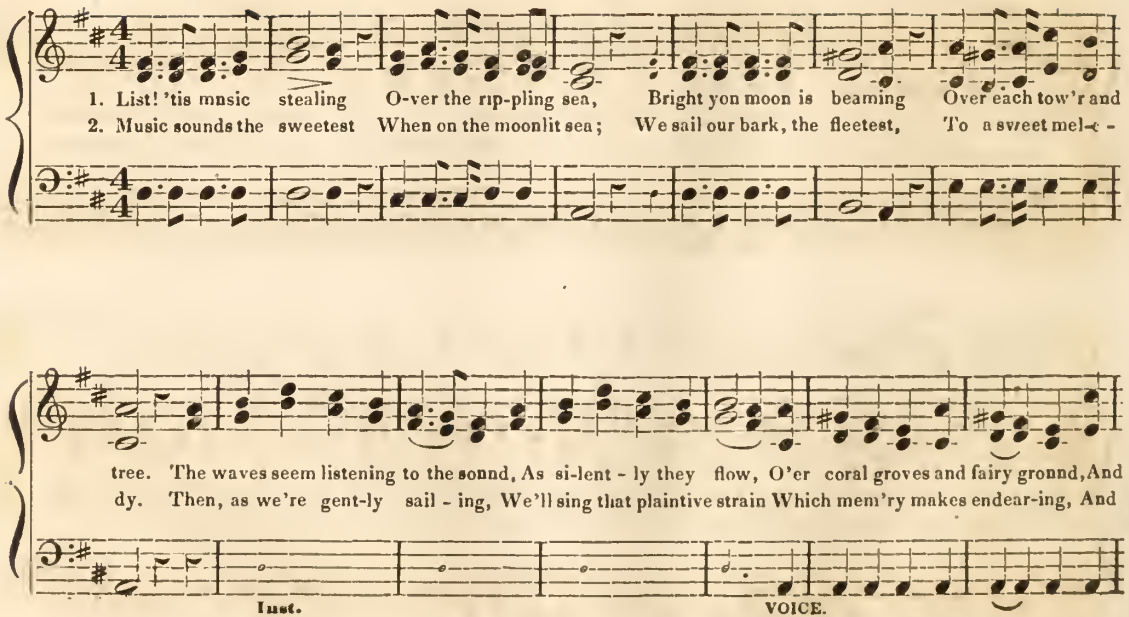
CHORUS.

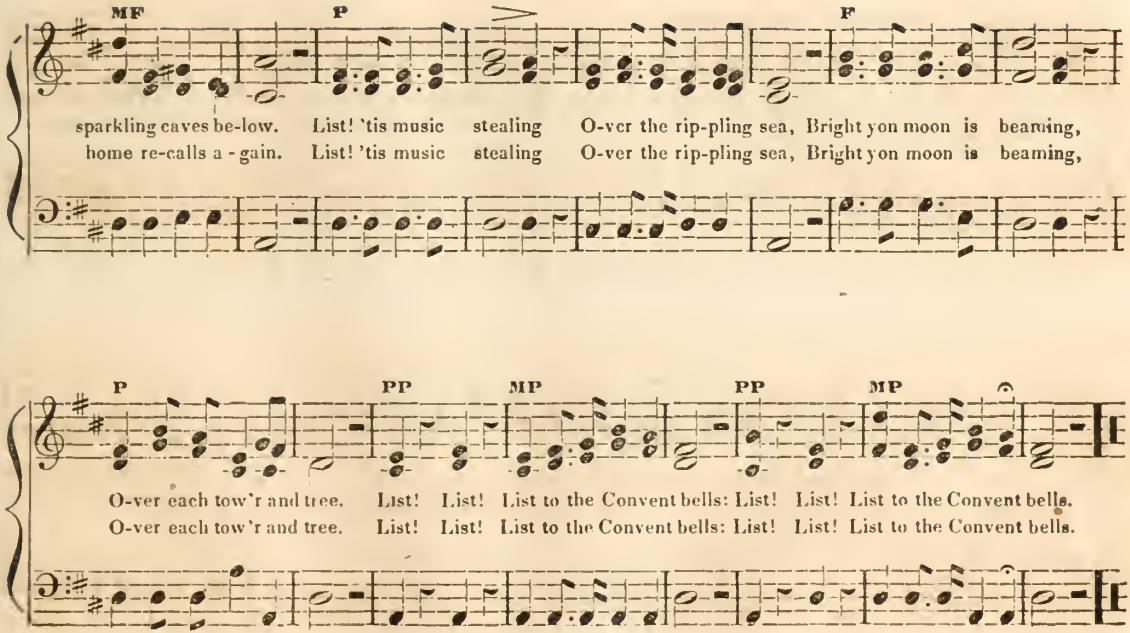


3 Let proud hearted maidens
Thy labor despise,
I love thy low humming
Thy homeliness prize
And while thy light spindles
So merrily play,
I'll laugh and keep spinning
As cherry as they.

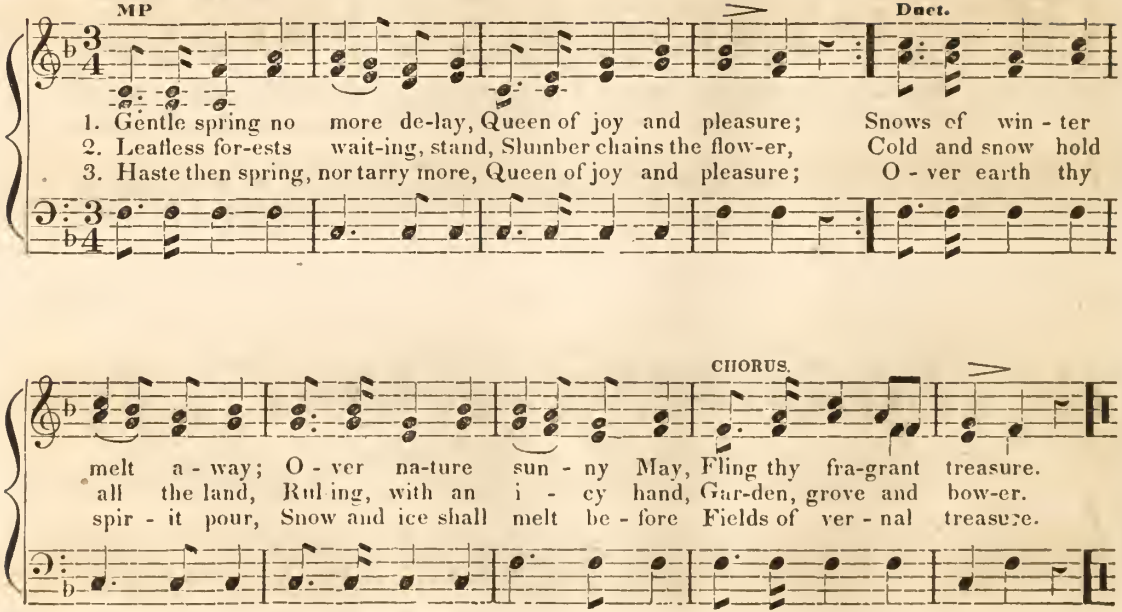
'LIST! 'TIS MUSIC STEALING."

Blockley.

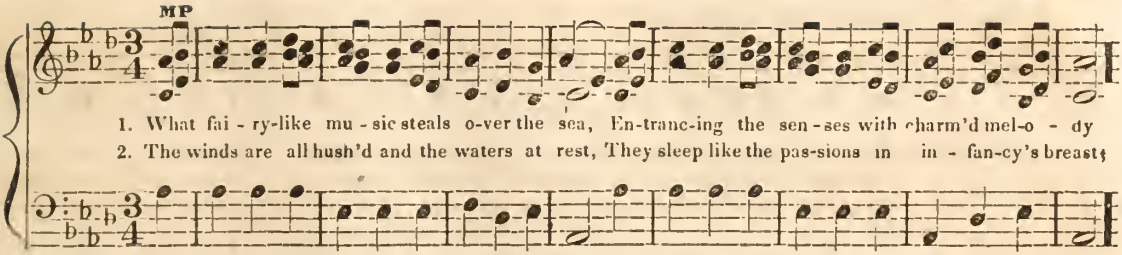


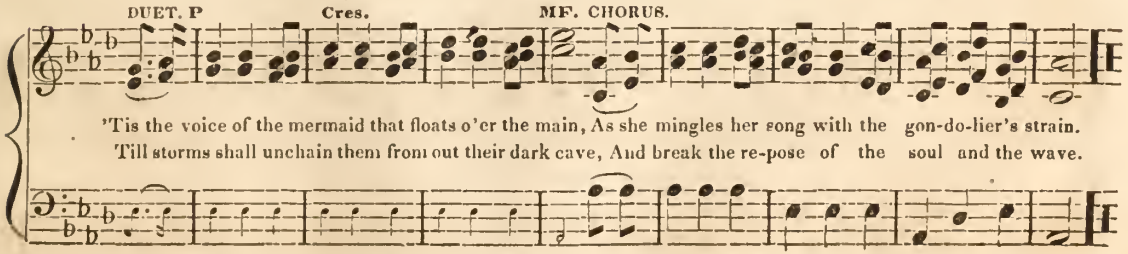

MF
P
F
sparkling caves be-low. List! 'tis music stealing O-ver the rip-pling sea, Bright yon moon is beaming,
home re-calls a - gain. List! 'tis music stealing O-ver the rip-pling sea, Bright yon moon is beaming,
P
PP
MP
PP
MP
O-ver each tow'r and tree. List! List! List to the Convent bells: List! List! List to the Convent bells.
O-ver each tow'r and tree. List! List! List to the Convent bells: List! List! List to the Convent bells.

Poetry translated from the German.



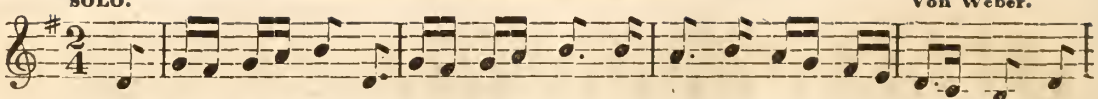
J. De Pinna.


MP
1. What fai - ry-like mu - sic steals o-ver the sea, En-tranc-ing the sen - ses with charm'd mel-o - dy
2. The winds are all hush'd and the waters at rest, They sleep like the pas-sions in in - fan-cy's breast;

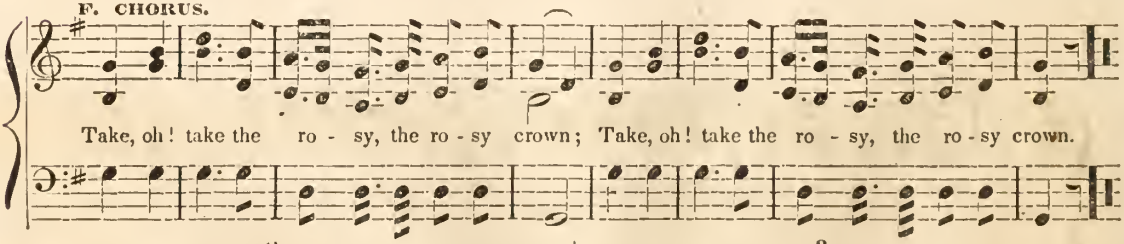

DUET. P
Cres.
MF. CHORUS.
'Tis the voice of the mermaid that floats o'er the main, As she mingles her song with the gon-do-lier's strain.
Till storms shall unchain them from out their dark cave, And break the re-pose of the soul and the wave.

"A ROSY CROWN."

SOLO. Von Weber.



F. CHORUS.



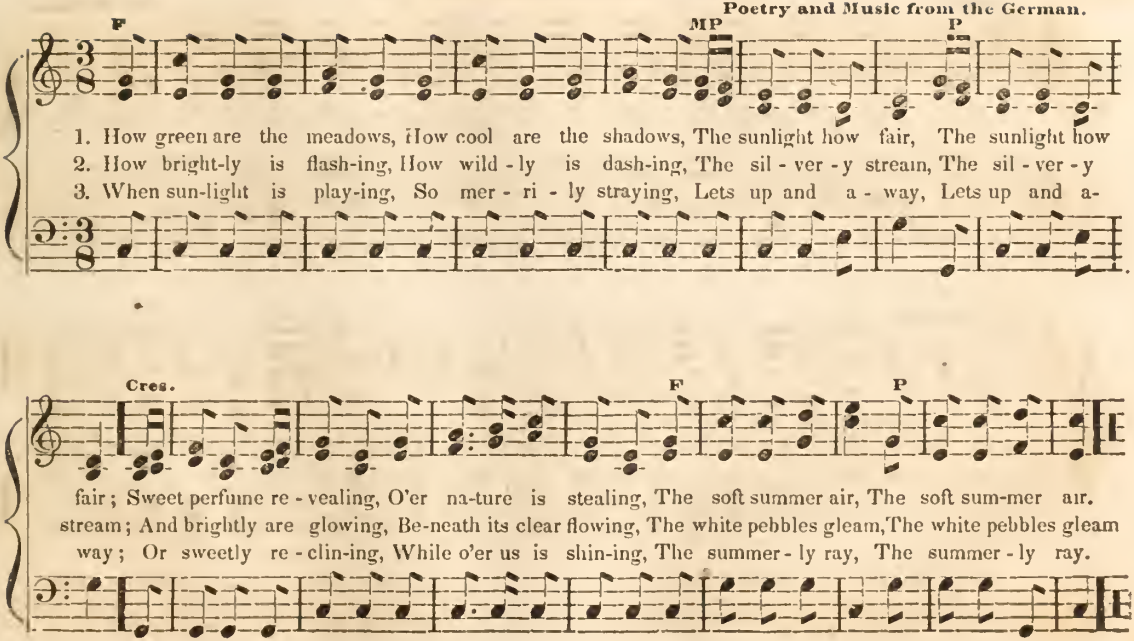
2

We bade the fairest flowers that blow,
Their varied tribute render;
To shine above that brow of snow,
With soft and lovely splendor..
Take. &c.

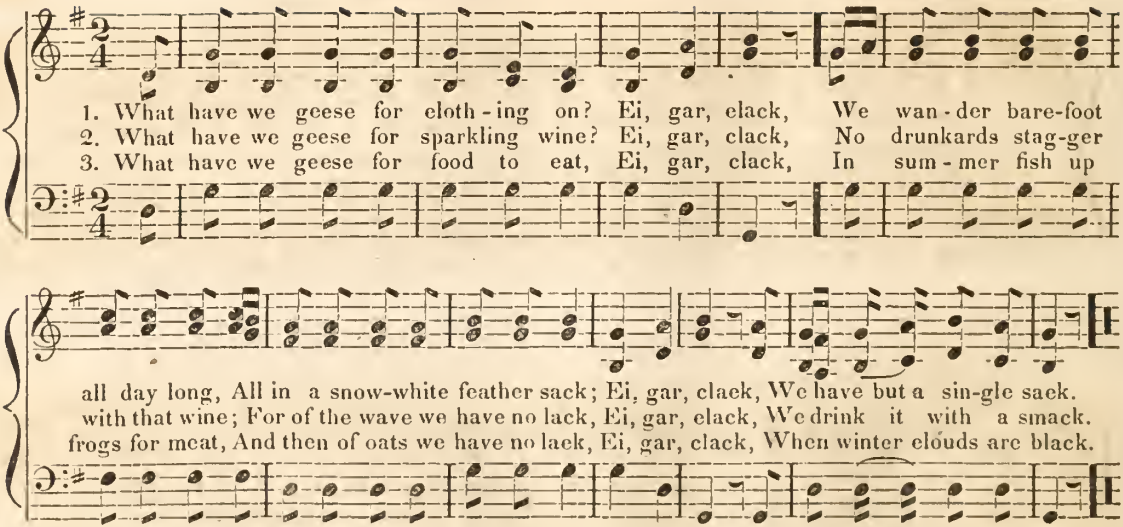
3

Then wear, dear maid, the wreathe we twine,
Thy fairy ringlets shading;
And be its charms the type of thine,
In all except in fading
Take. &

Poetry and Music from the German.



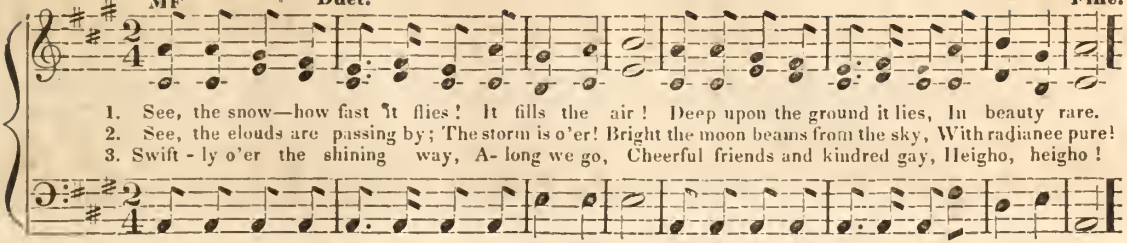
Poetry from the German.

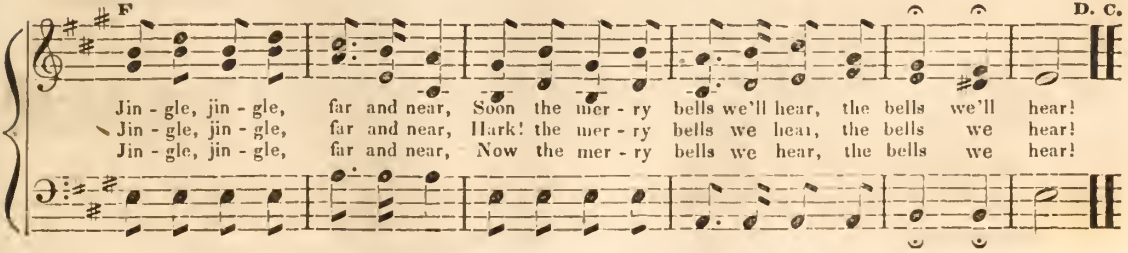


4 What classic tongues we geese can speak?
Ei, gar, clack,
We are professors learned and sleek,
And we can Greek and Latin quack
Ei, gar, clack,
With quack, and snick and snack!

5 Where go we geese thanksgiving day?
Ei, gar, clack,
We go to town, and cant say nay
All in the market woman's sack;
Ei, gar, clack,
To market and ne'er come back.

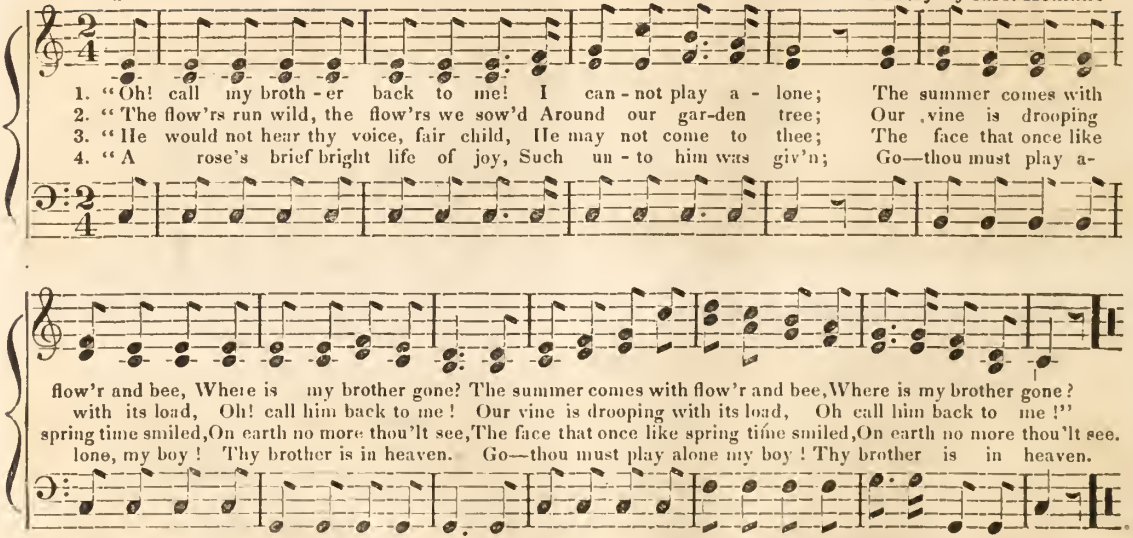
Poetry by P. H. Sweetser.





"OH! CALL MY BROTHER BACK!"

Poetry by Mrs. Hemans



5. "And has he left his birds and flowers?
And must I call in vain?
And through the long, long summer hours,
Will he not come again?
And though, &c.

6. "And by the brook and in the glade
Are all our wanderings o'er?
Oh! while my brother with me played
Would I had loved him more!"
Oh! while, &c

KIND WORDS.

TUNE,—"Oh! call my brother back." Page 140.

1

A little word in kindness said,
A motion or a tear,
Has often healed the heart that's sad,
And made a friend sincere.

2

A word, a look, has crushed to earth,
Full many a budding flower;
Which, had a smile but owned its birth,
Would bless life's darkest hour

3

Then deem it not an idle thing,
A pleasant word to speak;
The face you wear, the thoughts you bring
A heart may heal or break.

CARELESS WORDS.

TUNE,—"Oh! call my brother back!" Page 140.

1

Beware, beware of careless words,
They have a fearful power,
And jar upon the spirit's chords
Through many a weary hour.

2

Though not designed to give us pain,
Though, but a random word,
Remembrance bringeth back again
What once our bosoms stirr'd.

3

They haunt us through the toilsome day,
And through the lonely night,
And rise to cloud the spirit's ray
When all beside is bright.

4

Though from the mind and with the breath
Which gave them, they have flown,
Yet wormwood, gall, and even death,
May dwell in every tone.

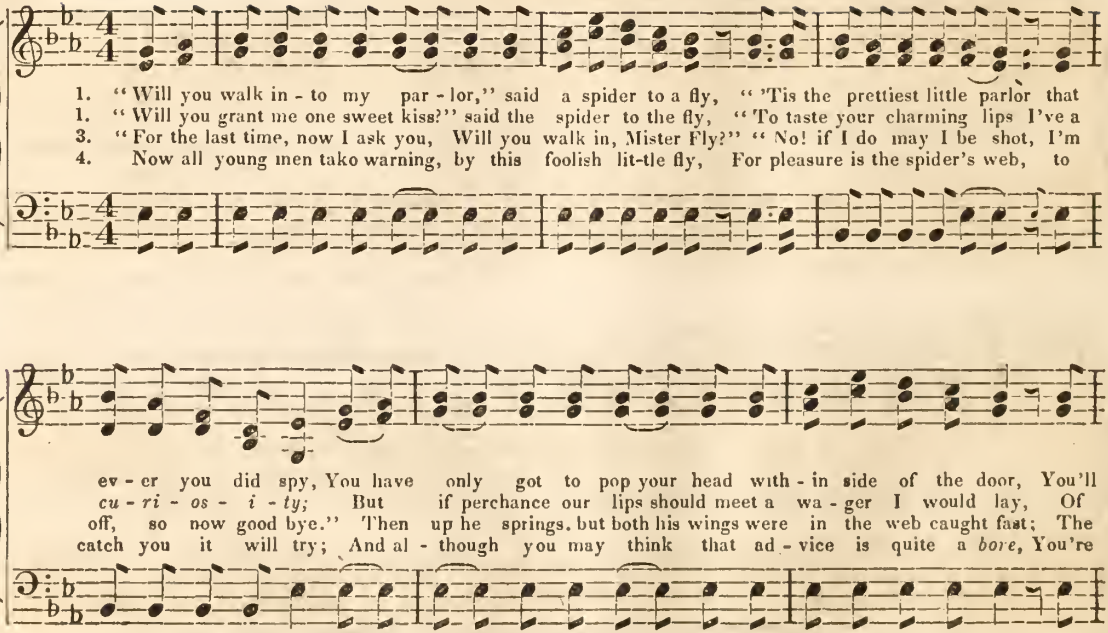
5

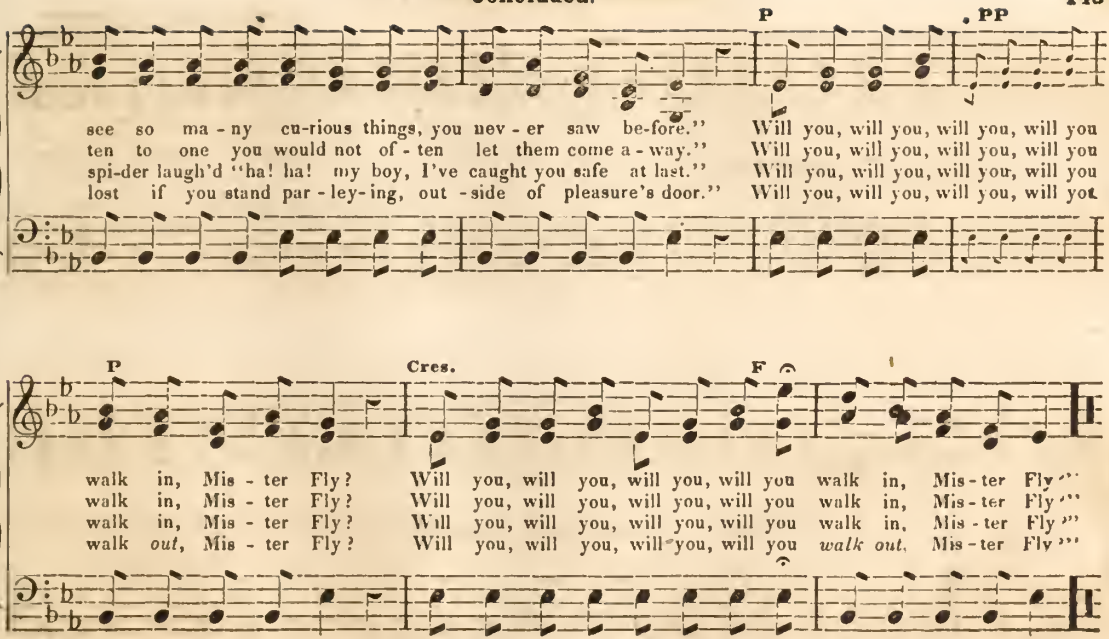
And burning tears can well attest
A sentence lightly framed
May linger, cankering in the breast,
At which it first was aimed.

6

O, could my prayers indeed be heard,—
Might I the past live o'er,
I'd guard against a careless word,
E'en though I spoke no more.

Popular Melody.

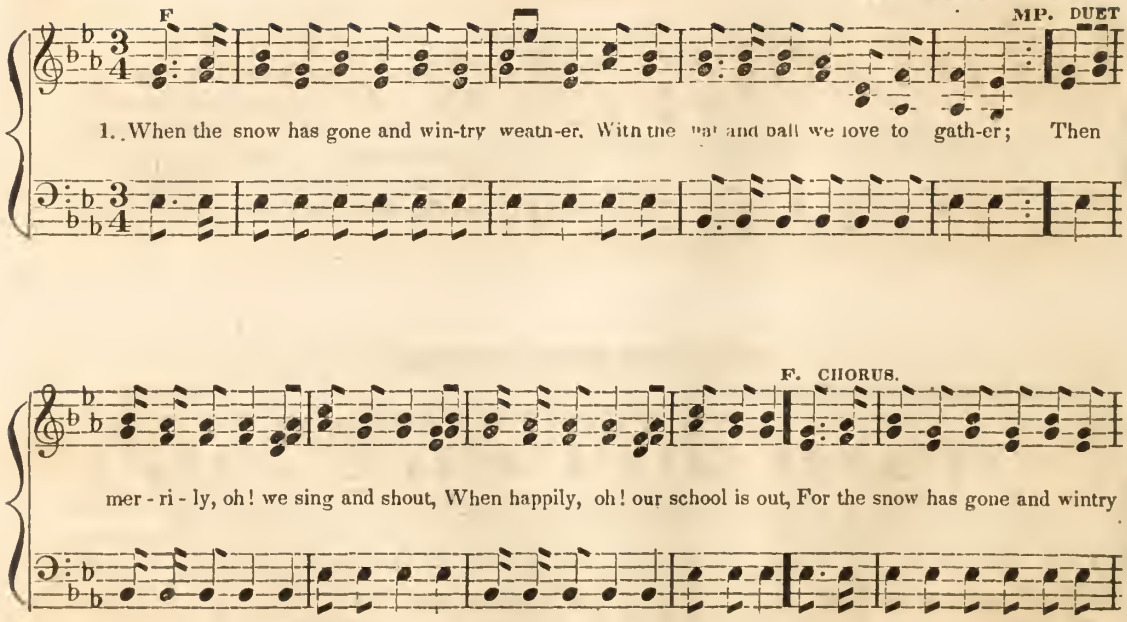


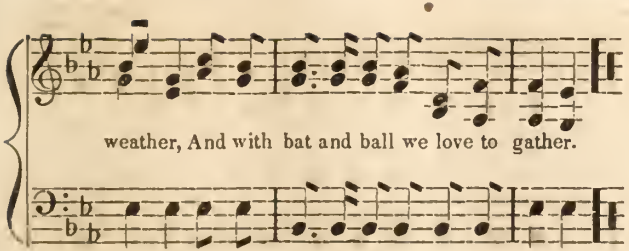


* This measure to be sung only when there is no instrument.

BAT AND BALL SONG.

Poetry from the German.



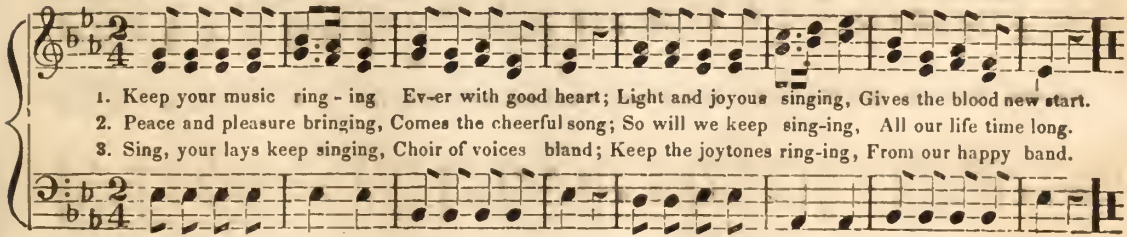


2

When the pleasant holidays are glowing,
When the flying ball in air we're throwing;
Then merrily, oh! we laugh and shout,
And cheerily, oh! our songs ring out,
For the pleasant holidays are glowing,
And the flying ball in air we're throwing.

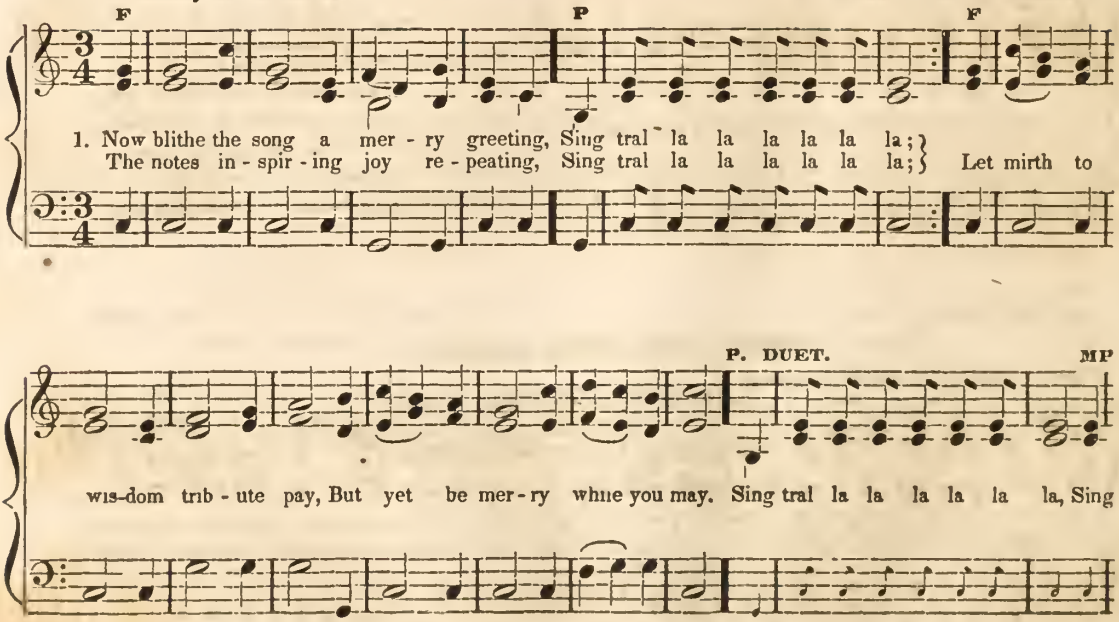
"KEEP YOUR MUSIC RINGING."

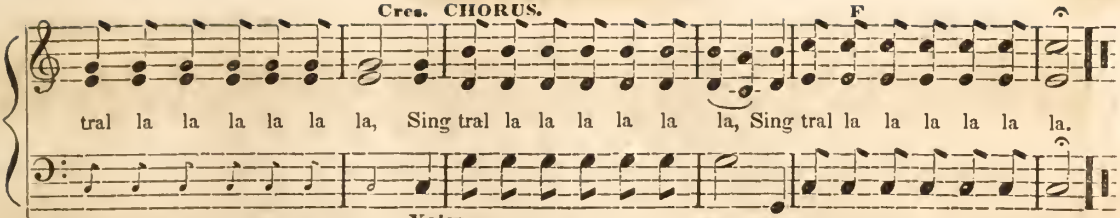
Poetry translated from the German. **W. Fink.**



THE STUDENT'S SONG.

Written by W. E. Hickson. Music from the German

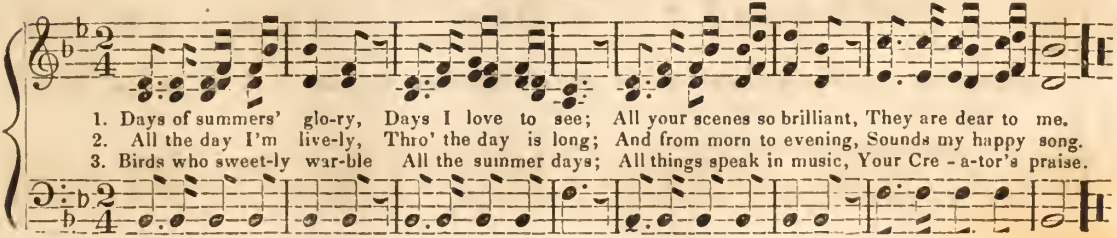




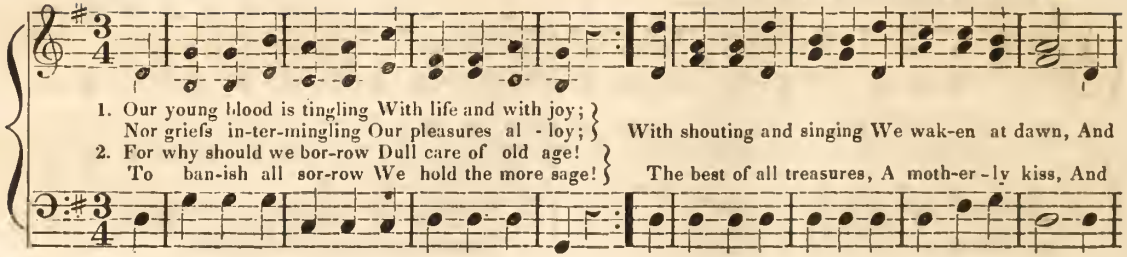
2 'Tis well for thought to find a season,
Sing tral la la, &c.
For thinking always there's no reason:
Sing tral la la, &c.
We gather knowledge from the past,
To make life happy while it last.
Sing tral la la, &c.

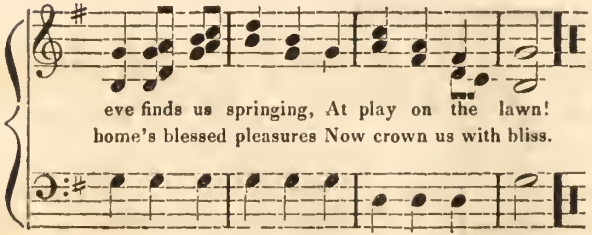
3 Though care will come, or tribulation,
Sing tral la la. &c.
We'll sigh not in th' anticipation.
Sing tral la la, &c.
For joy will soon each grief dispel,
From hearts where love and friendship dwell,
Sing tral la la, &c.

"DAYS OF SUMMERS' GLORY."



Poetry and Music from the German.

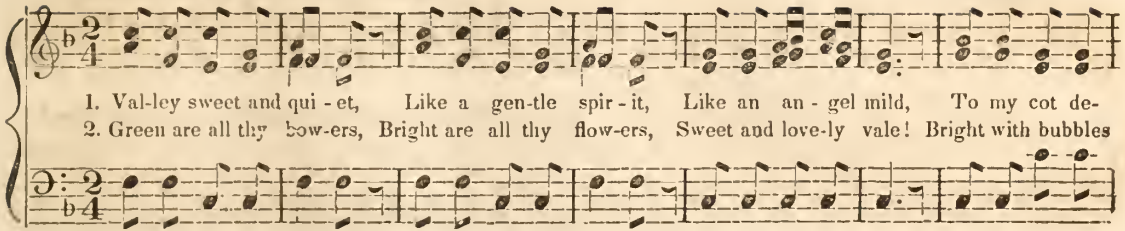


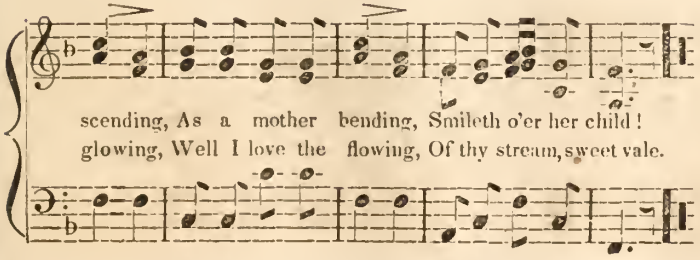


3

While swiftly are flying,
Our sunniest days;
We yield to no sighing,
And sing our glad lays;
Though heavily falling
All sad on our ear,
Life's trumpet is calling
To labors more drear

Poetry translated from the German — Nagell.

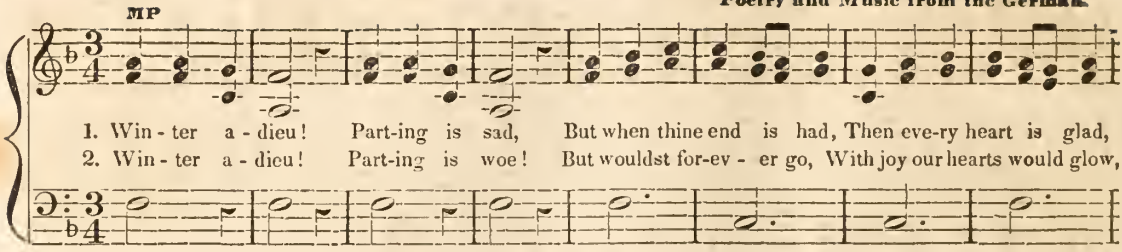


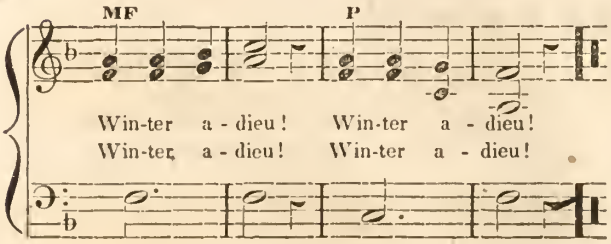


3

Pure are all thy pleasures,
Holy all thy treasures,
Parents, home and friends;
Choicest gifts of heaven,
From our Father given,
O'er thy home descend.

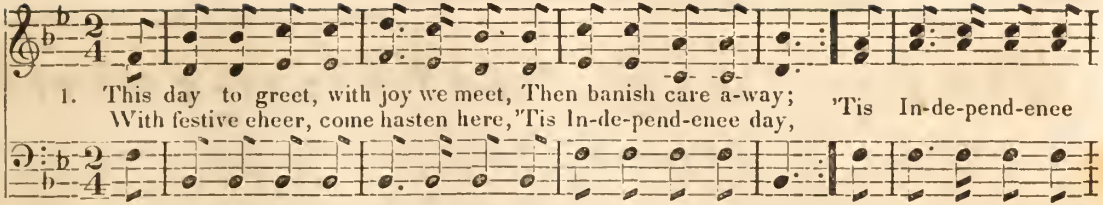
Poetry and Music from the German.

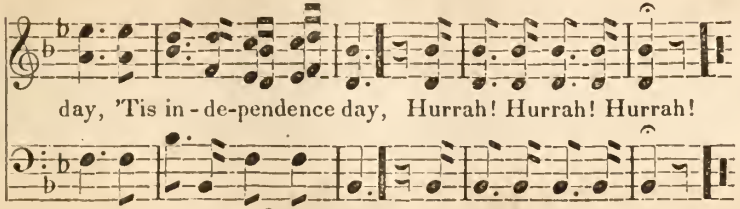




3

Winter adieu!
Parting is sore,
But now thy reign is o'er,
Each heart will laugh the more,
Winter adieu!
Winter adieu!





2

Join heart and hand, a happy band,
We Freedom's flag display;
With music's sound we gather round,
'Tis Independence day,
'Tis Independence day,
Hurrah! hurrah! hurrah!

3

From morn 'till night, with love invite
To celebrate this day;
Let peace and joy our hearts employ,
'Tis Independence day, &c.

4

Our fathers brave, the land to save,
Did Freedom's call obey—
By young and old, their deeds be told,
'Tis Independence day, &c

5

Let banners wave, for deeds so brave,
Tho stripes and stars display—
The eagle bold, our shield shall hold,
'Tis Independence day, &c.

6

Hurrah again! another strain,
And then for home away;
This day was won by Washington,
'Tis Independence day &c.

EXHIBITION DAY.

TUNE,—"Independence Day." Page 151.

1

This day to greet, with joy we meet,
Then banish care away;
With festive cheer, come hasten here,
'Tis Exhibition day,
'Tis Exhibition day.
Hurrah! hurrah! hurrah!

2

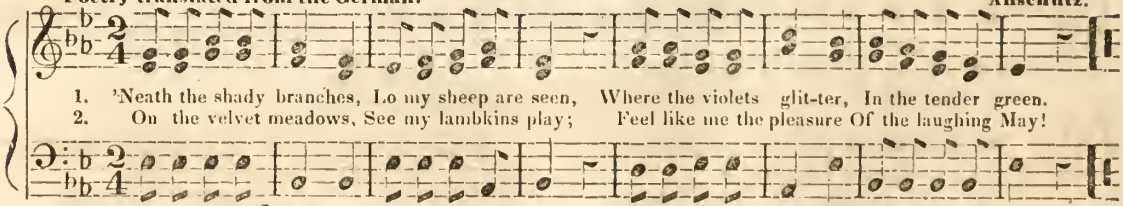
Join heart and hand, a happy band
We Wisdom's flag display,
With music's sound, we gather round,
'Tis Exhibition day, &c.

3

From morn till night, with love invite
To celebrate this day,
Let peace and joy our hearts employ,
'Tis Exhibition day, &c.

"'NEATH THE SHADY BRANCHES."

Poetry translated from the German. Anschutz.



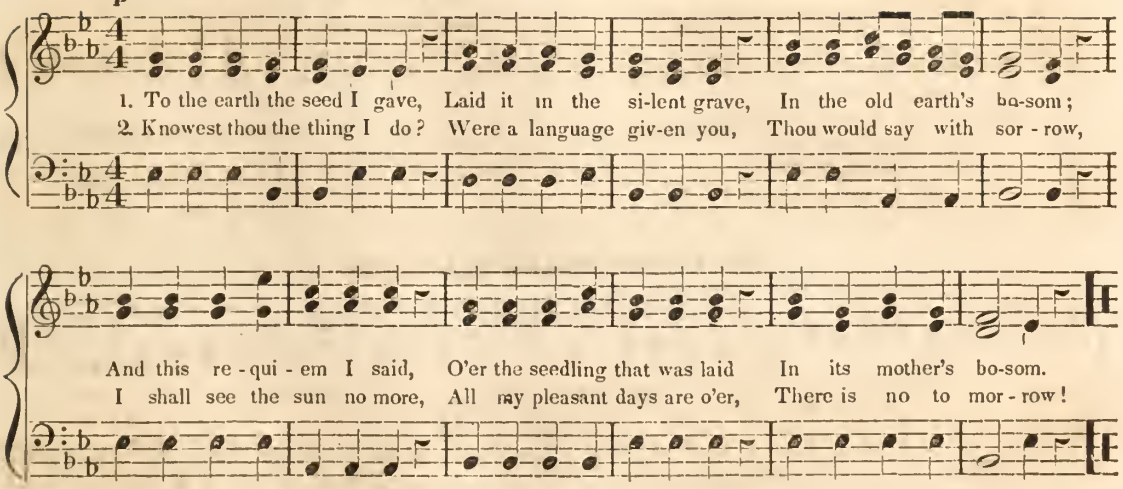
3

Where the flowers are gleaming
Round the fountain's brink,
There at sultry noontide,
Go my sheep to drink.

4

Then be glad my brothers,
While it yet is May,
Joy is now around us,
But she may not stay.

Poetry translated from the German.



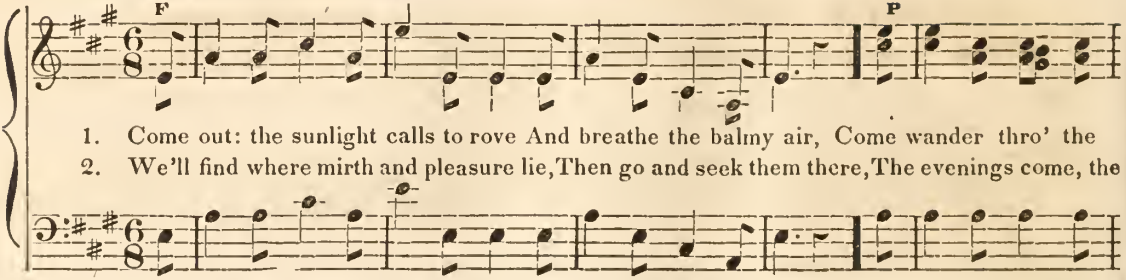
3

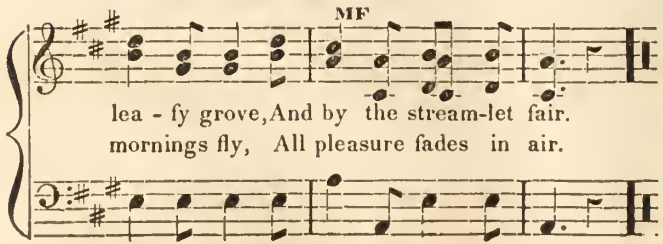
Grieve no more my little seed,
For of rest we all have need,
Soon thou shalt awaken;
Soon above the grave shall rise,
Blooming as the summer skies,
Darkness all forsaken

4

I too sink within the tomb,
I too yield to earthly doom,
For I too am mortal;
But the Saviour's voice shall call,
And the grave shall render all,
From its gloomy portal

Poetry translated from the German.





3

Then care be gone and grief away
The laughing heav'ns are blue ·
Of joy shall ever be my lay,
To love and virtue true.

VACATION SONG.

TUNE,— "Independence Day," page 151.

1

This day 'tis meet with joy to greet,
And banish care away;
With joy we shout, the term is out,
Vacation comes to-day!
Vacation comes to-day,
Vacation comes to-day,
Hurrah! hurrah! hurrah!

2

To new delight the hours unite,
And call to naught but play:
Our task is o'er, from school we pour,
Vacation comes to-day!, &c

3

To schoolboy hearts the sound imparts
A thrill of rapture gay,
When far and near, from all we hear,
Vacation comes to-day!, &c.

4

When each and all the thrilling call,
With ready feet obey,
And laughing, stand, a happy band,
Vacation comes to-day!, &c. J. E. A. S

VACATION SONG.

TUNE — "Come out, the sunlight" page 154.

" "Good Resolutions," page 203.

1

Come out, the sunlight calls to rove,
And breathe the balmy air,
Come wander through the leafy grove,
And by the streamlet fair.

2

We come on sunny meads to lie,
And sing a merry strain,
And thus vacation's moments fly,
Till school time comes again.

3

Come out awhile my schoolmates all,
From thought and study free,
Come out, obey my merry call,
To light, and careless glee!

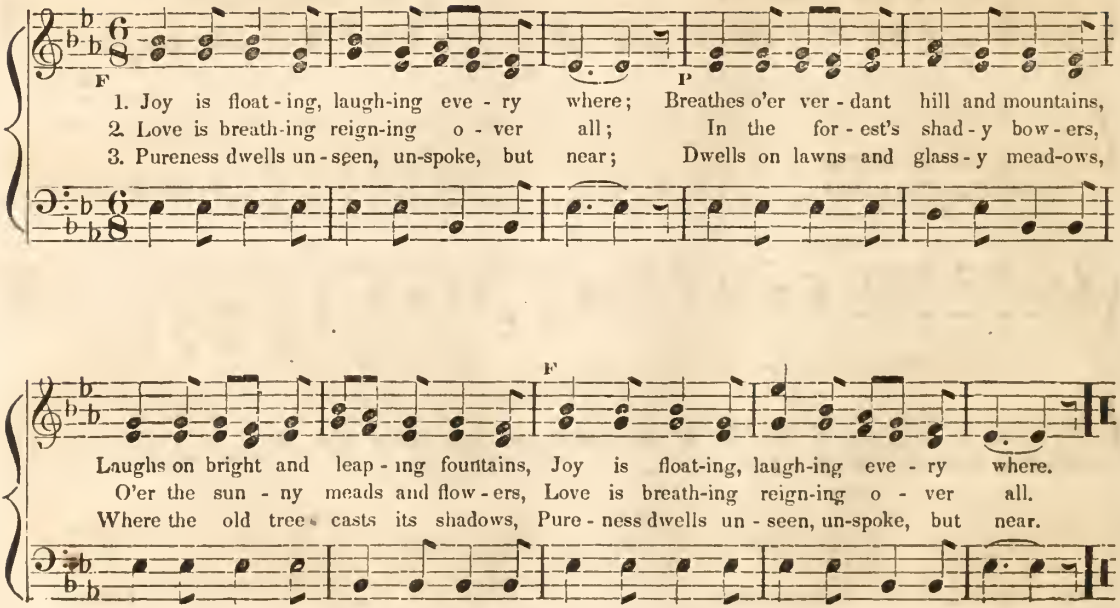
4

No wonder that we dearly love
Vacation's happy hours;
When free we wander through the grove,
And pluck the fragrant flowers. J. E. A. S

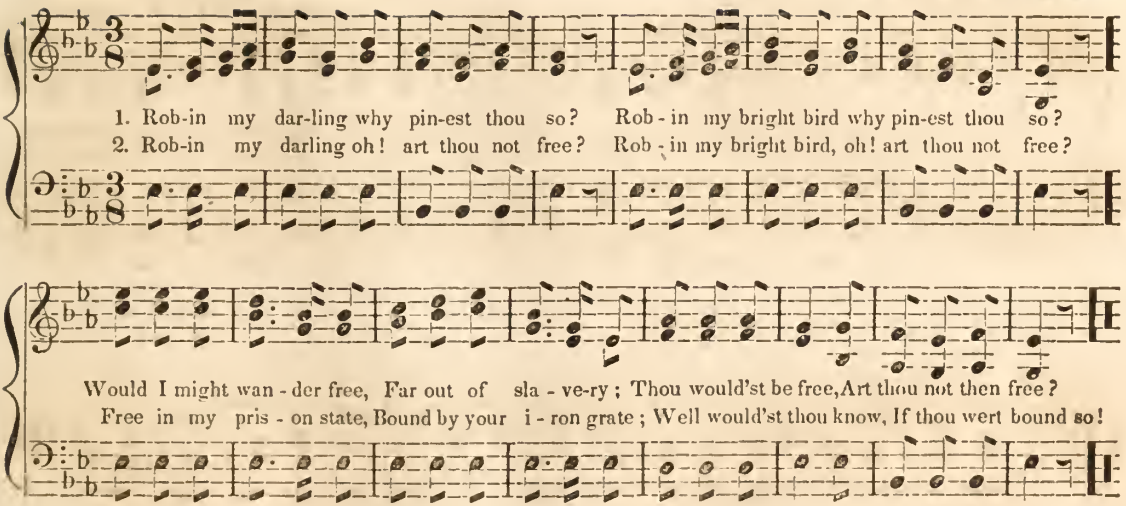
"JOY IS FLOATING."

Translated from the German.

Reichardt.
Also attributed to J. A. P. Schultz.



Poetry from the German.



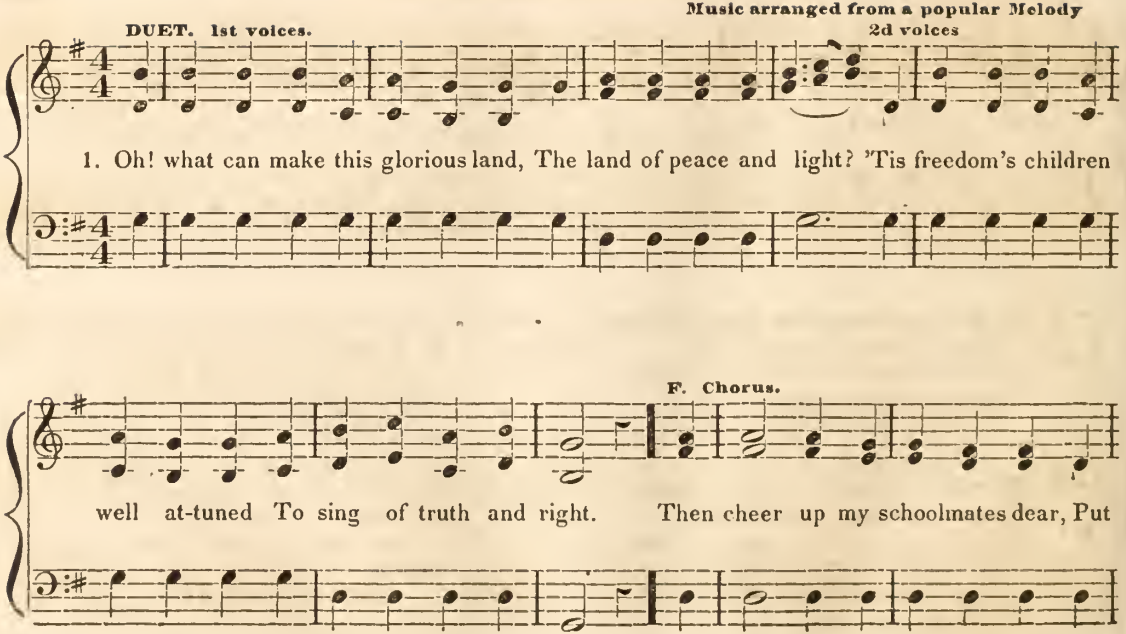
3

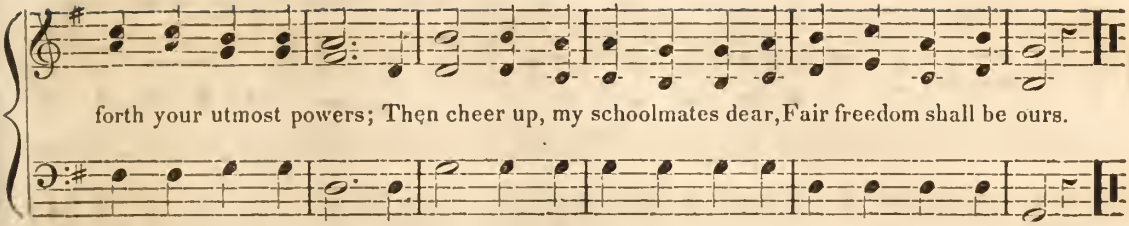
Robin my bright bird where then would'st thou stray?
Robin my darling where then would'st thou stray?
Where the wild bird is free,
There do I long to be;
Tell me I pray,
Oh where would'st thou go?

4

Robin my darling where then wilt thou go?
Robin my bright bird where then wilt thou go?
Where the free wood and field,
Health, strength and pleasure yield!
Go then farewell!
My Robin farewell!

Music arranged from a popular Melody





2

1st V. Oh! what can make New England's sons.
Their Father's rightful heirs?
2d V. 'Tis hearts embued with love of truth,
As deep, as strong as theirs.
Chorus. Then cheer up, &c

3

1st V. Oh! what can make our native State,
In strength and virtue grow?
2d V. 'Tis freedom's children taught to hate
The ways the wicked know.
Then cheer up, &c

4

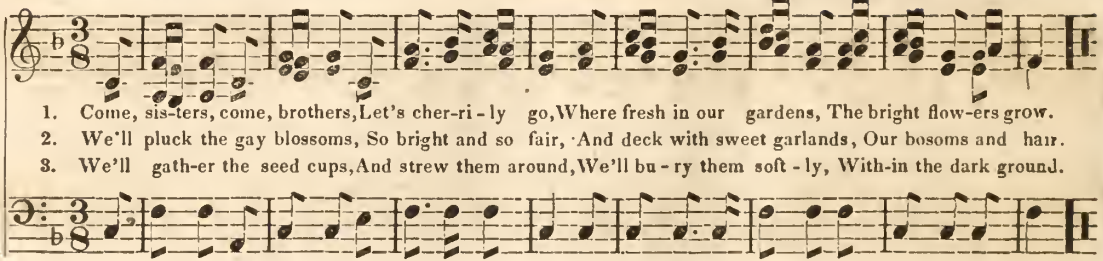
1st V. How shall we make this favored spot,
To God and Freedom dear?
2d V. 'Tis each with each to take his lot,
And practice virtue here.
Then cheer up, &c

5

Chorus. Then let us all rejoicing join
In freedom's choral song,
Till distant lands the echo hear,
And far the sound prolong.
Then cheer up, &c.

"COME SISTERS, COME BROTHERS."

Poetry translated from the German. H. G. Nageli.



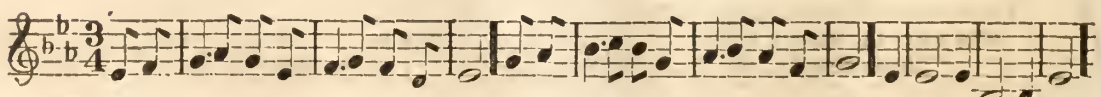
4

Thus gaily and lightly,
We plant the spring flow'rs,
To grow and be fragrant,
In May's sunny hours

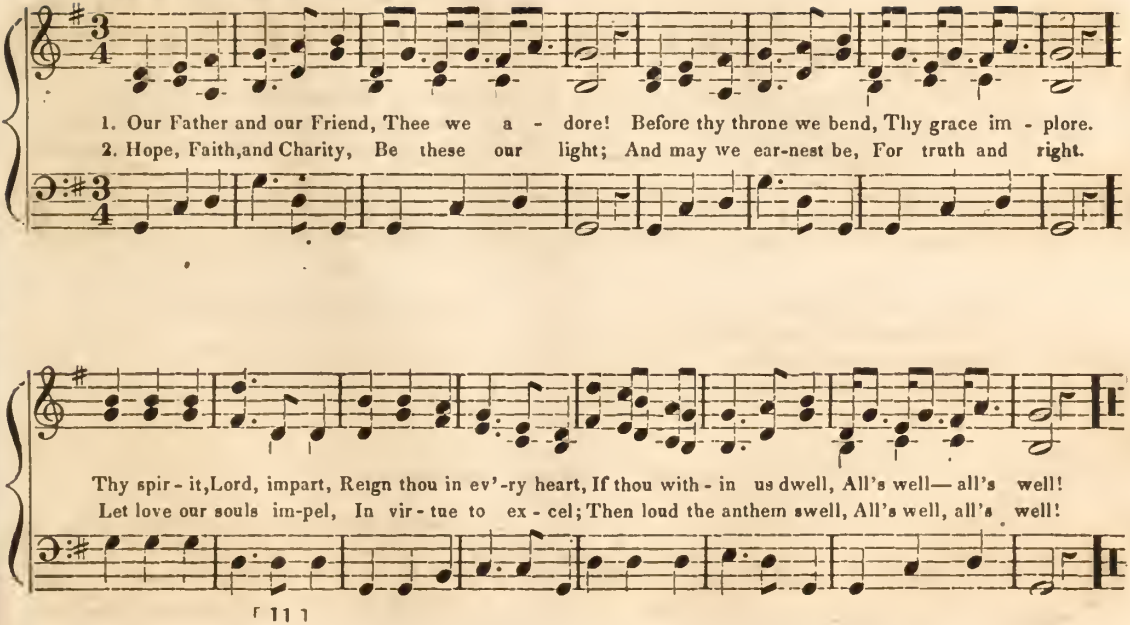
5

Then cheerfully smiling,
To school we return,
Our joy-songs to warble,
Our lessons to learn.

ROUND. "SHOUT ALOUD."

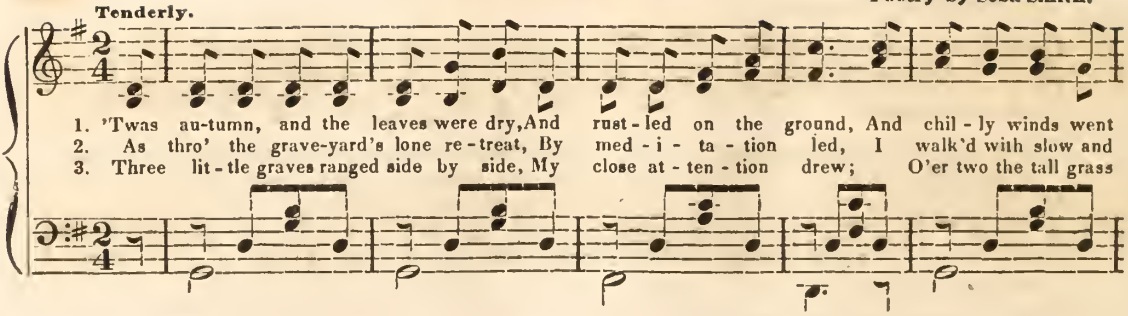


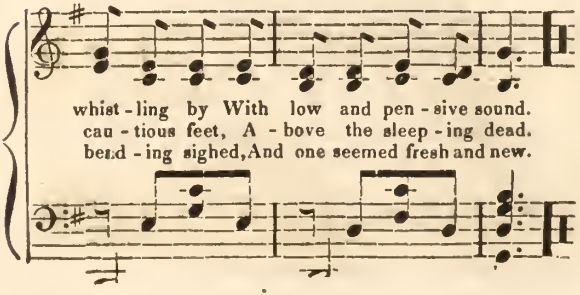
Poetry by P. H. Sweetser.



THE LITTLE GRAVES.

Poetry by Seba Smith.





4

As ling'ring there I mused awhile,
In death's long, dreamless sleep,
And morning life's deceitful smile,
A mourner came to weep.

5

Her face was bow'd, but not with years,
Her words were faint and few,
And on these little graves her tears
Distilled like evening dew

6

A prattling boy, some four years old,
Her trembling hand embraced,
And from my heart the tale he told
Will never be effaced.

7

"Mama, now you must love me more,
For little sister's dead;
And t'other sister died before,
And brother, too, you said.

8

"Mama, what made sweet sister die?
She loved me when she played:
You told me if I would no cry,
You'd show mo where she's laid."

9

"'Tis here, my child, that sister lies,
Deep buried in the ground;
No light comes to her little eyes,
And she can hear no sound."

10

"Mama, why can't we take her up,
And put her in my bed?
I'll feed her from my little cup,
And then she wont be dead.

11

"For sister 'll be afraid to lie
In this dark grave to-night,
And she'll be very cold, and cry,
Because there is no light."

12

"No, sister is not cold, my child,
For God, who saw her die,
As He looked down from Heav'n and smiled,
Called her above the sky.

13

"And then her spirit quickly fled
To God, by whom 'twas giv'n;
Her *body* in the ground is dead,
But *sister* lives in Heav'n."

14

"Mama, wont she be hungry there,
And want some bread to eat?
And who will give her clothes to wear,
And keep them clean and neat?

15

"Papa must go and carry some,
I'll send her all I've got;
And he must bring sweet sister home,
Mama, now must he not?"

16

"No, my dear child, that cannot be;
But if you're good and true,
You'll one day go to her, but she
Can never come to you.

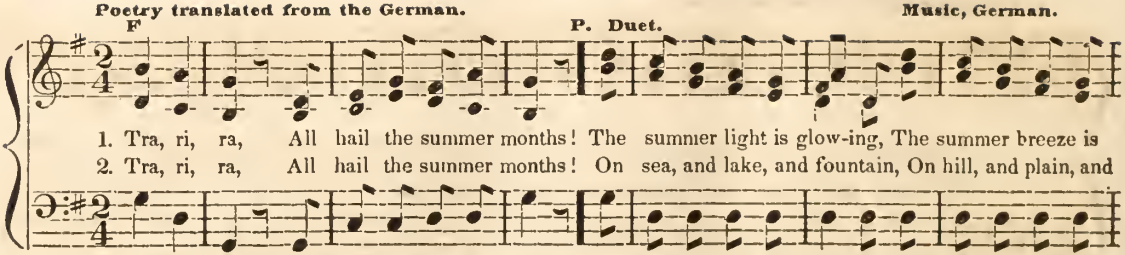
17

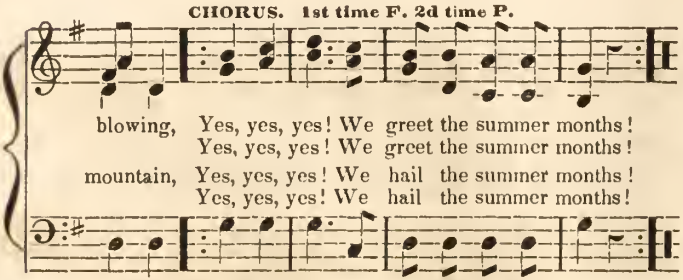
"*Let little children come to me,*
Once the good Saviour said;
And in his arms she'll always be,
And God will give her bread."

SUMMER SONG.*

Poetry translated from the German.

Music, German.



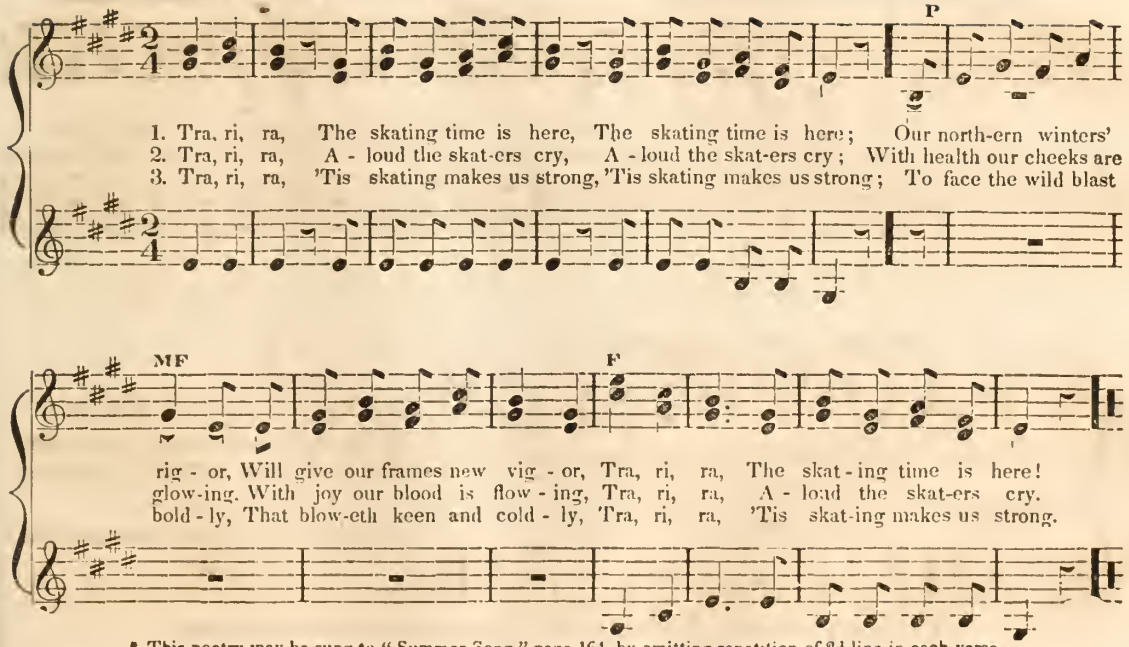


3

Tra, ri, ra,
All hail, ye summer months!
With light and happy measure,
We hail your hours of pleasure,
Yes, yes, yes,
All hail bright summer months!
Yes, yes, &c.

* This poetry may be sung to "Skating Song," page 165, by repeating 2d line in each verse.

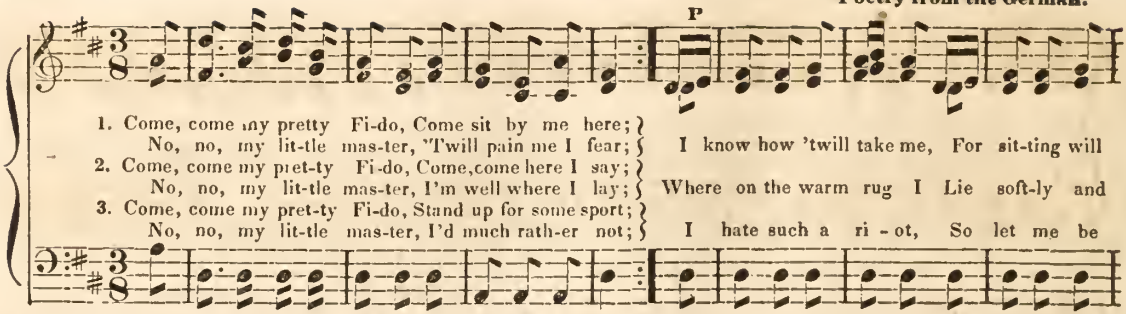
Poetry translated from the German.

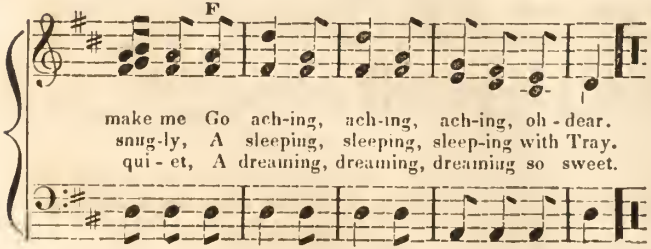


* This poetry may be sung to "Summer Song," page 164, by omitting repetition of 2d line in each verse

FIDO AND HIS MASTER

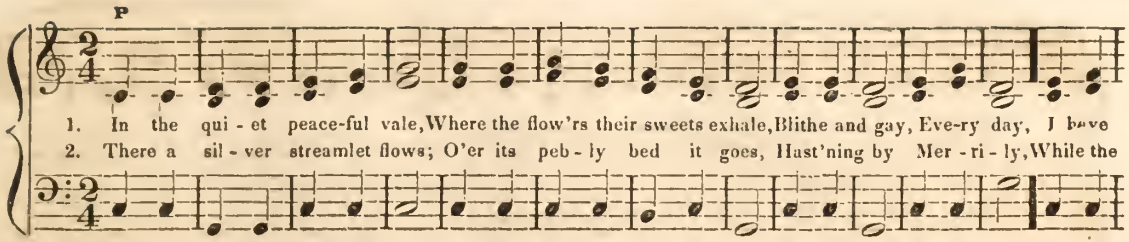
Poetry from the German.

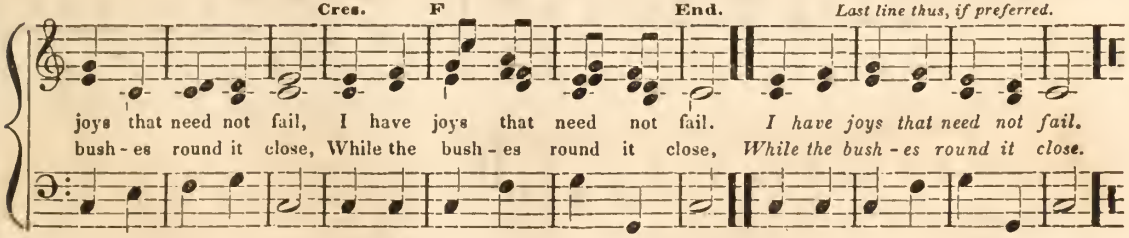




4

Come, come my little Fido,
Come here for some meat,
Yes, yes my little master,
It smells nice and sweet;
I long to begin it,
I come then this minute,
I think it, think it, think it a treat





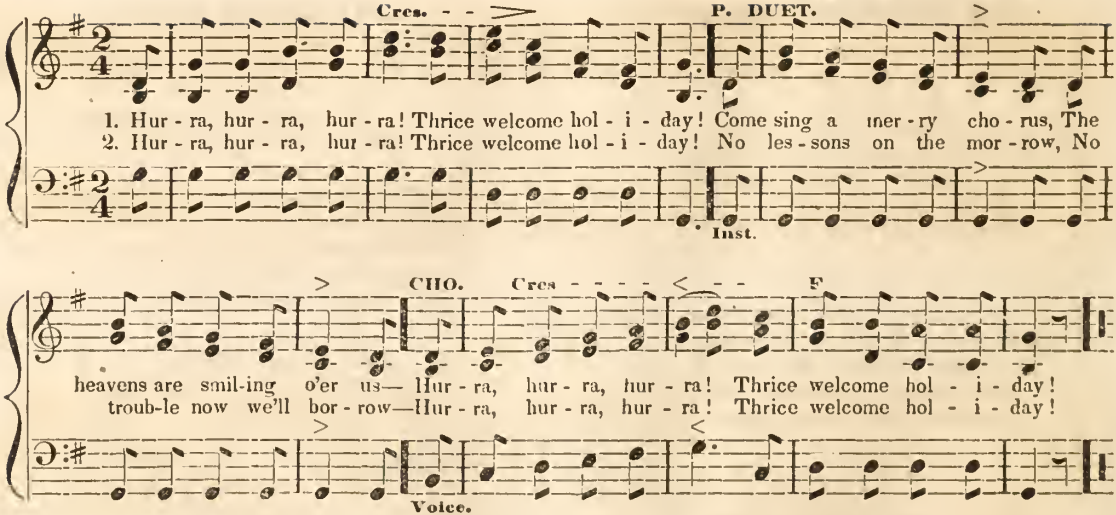
3

All is mild and gentle here,
Free from danger, free from fear;
Peace and love,
From above
Shine upo year.

4

Softly blows the morning breeze,
Sing the birds and hum the bees,
Sweet the night,
When the light
Fades around the forest trees

Poetry by P. H. Sweetser.



3 Hurra, hurra, hurra!
Adieu, sweet holiday!
Our hearts for science burning,
To school our thoughts are turning—
Hurra, hurra, hurra!
Adieu, sweet holiday!

4 Hurra, hurra, hurra!
Adieu, sweet holiday!
We've often heard the story
That knowledge leads to glory—
Hurra, hurra, hurra!
Adieu, sweet holiday!

"HOW BEAUTIFUL THE SNOW."*

TUNE—"Welcome Holiday," page 168.

1

I-o! I-o! I-o!
How beautiful the snow!
What purer than its whiteness?
What brighter than its brightness,
Illumed in sunset's glow?
We love the pure white snow

2

I-o! I-o! I-o!
We love the light, white snow!
Now wintry winds are blowing,
How thick and fast it's snowing!
Well, let the wild winds blow;
We love them and the snow!

3

I-o! I-o! I-o!
How smooth the swift sleighs go!
The moon so brightly shining,
The pure blue sky is climbing,
The earth so white below;
'Tis pure, 'tis fair—the snow!

"LOVE LET US CHERISH."

TUNE—"Sweet is the place of play," page 212.

1

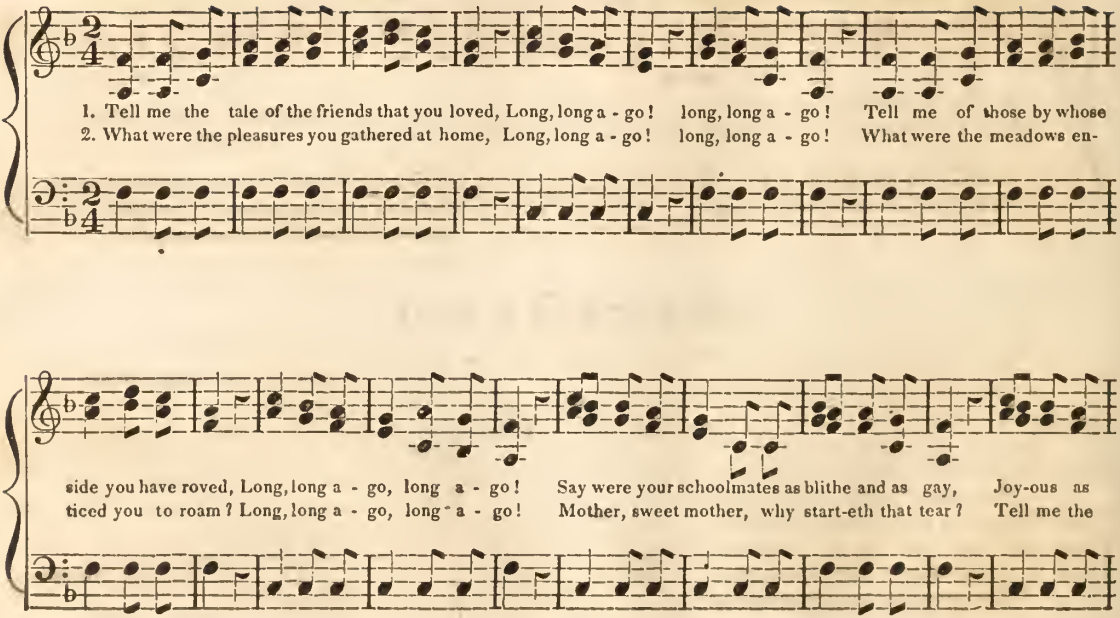
Anger is stormy,
Clouding the sunny brow,
Never its tempests,
Let us allow.
Why should we let the clouds of strife
Shut out the sunshine of our life?
Till selfishness like wintry snow,
Quenches love's warm glow.
Anger is stormy, &c.

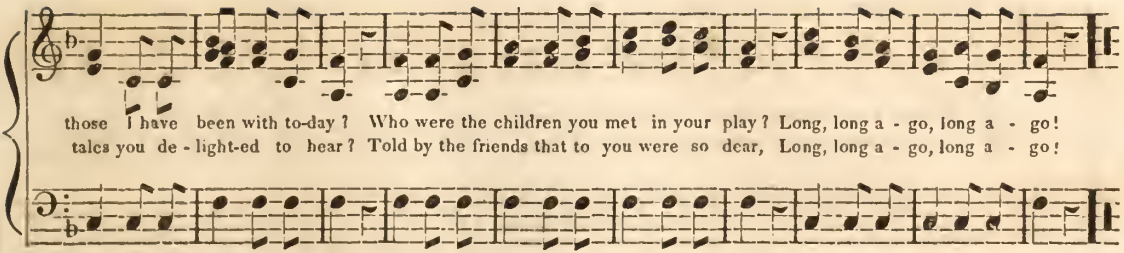
2

Love let us cherish,
While yet its taper burns,
Love, if it perish,
Seldom returns.
Then let our love increase with time,
Our hearts be like some sunny clime,
Where singing birds and fruits and flowers,
Fill the lovely bowers.
Love let us cherish, &c.

Dr. G. O. Stearns.

* From "Musical Class Book," by permission.


1. Tell me the tale of the friends that you loved, Long, long a - go! long, long a - go! Tell me of those by whose
2. What were the pleasures you gathered at home, Long, long a - go! long, long a - go! What were the meadows en-
side you have roved, Long, long a - go, long a - go! Say were your schoolmates as blithe and as gay, Joy-ous as
ticed you to roam? Long, long a - go, long a - go! Mother, sweet mother, why start-eth that tear? Tell me the



THE FATHER'S TOMB.

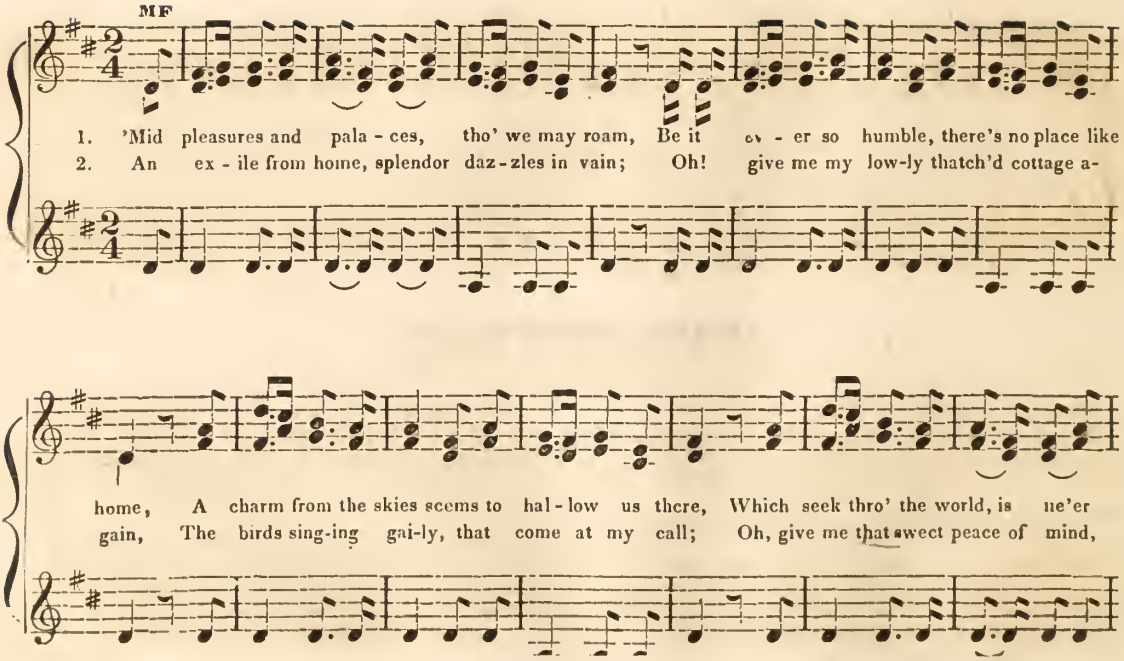
TUNE,—"Long, Long Ago," page 170.

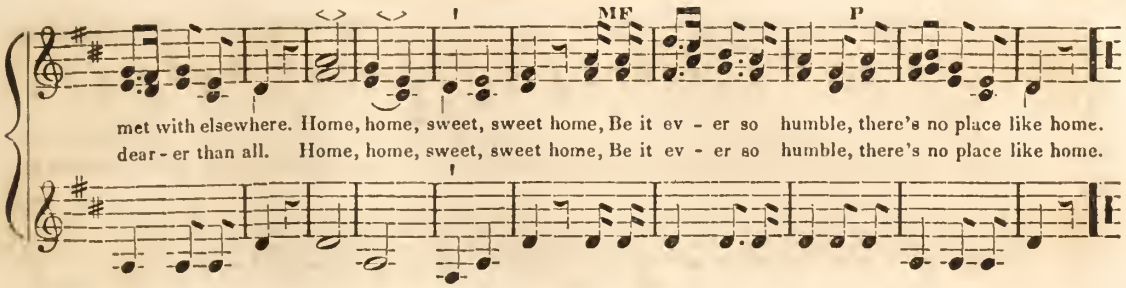
Come where our father lies low in the grave,
Low in the tomb, low in the tomb;
Come where the willows so mournfully wave
Low o'er his tomb, o'er his tomb.
Think of the days when we stood by his side,
Think how he looked on his children with pride,
Think how he blessed us the day that he died,
Here by his tomb, by his tomb.

2

Think of the lips that so sweetly we pressed,
Pressed by the tomb, pressed by the tomb;
Think of the hours we passed on that breast,
Now in the tomb, in the tomb.
Pray that we meet him again in the skies,
Far from the region of parting and sighs,
When with rejoicing the good shall arise,
Rise from the tomb, from the tomb.

J. E. A. S.


MF
1. 'Mid pleasures and pala - ces, tho' we may roam, Be it ev - er so humble, there's no place like
2. An ex - ile from home, splendor daz - zles in vain; Oh! give me my low-ly thatch'd cottage a-
home, A charm from the skies seems to hal - low us there, Which seek thro' the world, is ne'er
gain, The birds sing-ing gai-ly, that come at my call; Oh, give me that sweet peace of mind,



PRAYER, SWEET PRAYER.

TUNE—"Home, sweet home," page 172.

1

When torn is the bosom with sorrow and care,
Be it ever so simple, there's nothing like prayer;
It eases, soothes, softens, subdues, yet sustains,
Gives vigor to hope, and puts passion in chains.
Prayer, prayer, O sweet prayer,
Be it ever so simple, there's nothing like prayer.

2

When far from the friends we hold dearest, we part,
What fond recollections still cling to the heart;
Past converse, past scenes, past enjoyments are there,
How hurtfully pleasing 'till hallowed by prayer.
Prayer, prayer, &c.

3

When pleasure would woo us from piety's arms,
The siren sings sweetly, or silently charms;
We listen, love, loiter, are caught in the snare,
In looking to Jesus we conquer by prayer.
Prayer, prayer, &c.

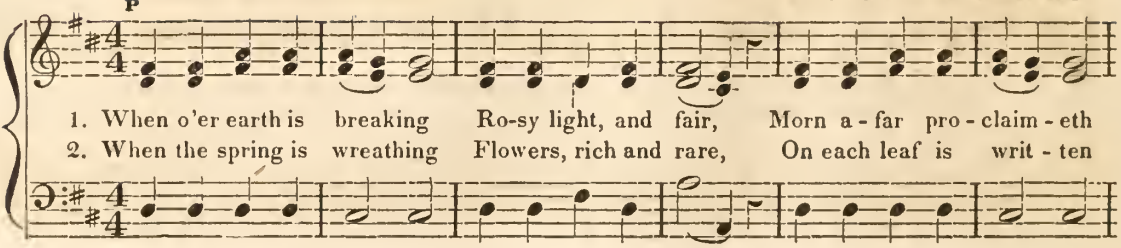
4

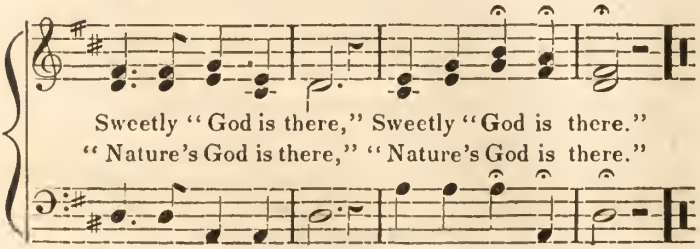
While strangers to prayer, we are strangers to bliss,
Heav'n pours its full streams thro' no medium but this!
And till we the seraph's full ecstacy share,
Our chalice of joy must be guarded by prayer.
Prayer, prayer, &c.

L. S. T.

HYMN. "GOD IS THERE.'

Poetry by J. E. A. Smith, Esq.





3

When the storm is howling
Through the mid-night air
Fearfully its thunder
Tells us "God is there."

4

All the wide world's treasures
Rich, or grand, or fair,
In each feature beareth
Graven "God is there."

BEAUTY EVERYWHERE.

Tune.—"God is there." page 174.

When the rose is blushing,
Pure and sweet and fair,
Joy within us gushing,
Greeteth beauty there.

2

When the storm is rolling
Darkly through the air,
Pearly snow descending,
Scatters beauty there

3

In the dark old caverns,
In the gloomy lair,
Crystal gems and diamonds
Gleam in beauty there.

4

In the sandy desert,
Birds of plumage rare,
Shed around the trav'ler
Beauty, even there.

5

Every prospect showeth,
Something rich and rare,
And the true heart findeth
Beauty, everywhere.

J. E. A. S.

PLEASURES OF HOME.

Tune.—"Contentment," page 138.

1

Around the blazing hearth of home,
Night and day,
With happy hearts we love to come,
While kindly smiles about us play,
Night and day,
Sweet smiles about us play.

2

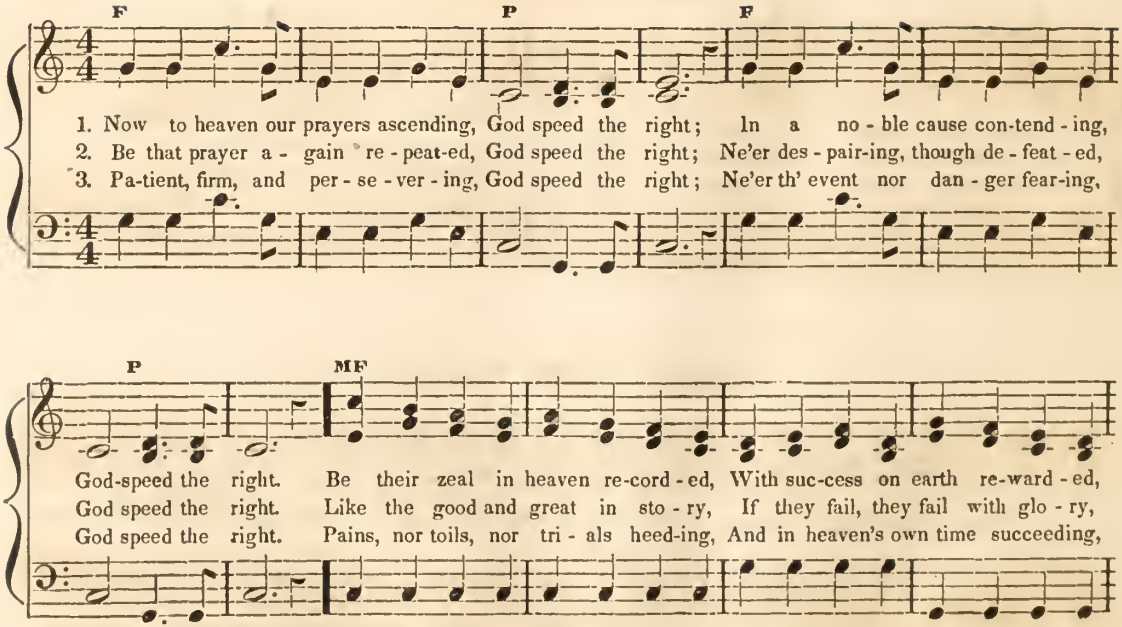
While sweeps the wintry blast around,
Cold and drear,
We love to hear the stormy sound,
While cheerful fire is burning near,
Bright and clear,
The fire is burning near.

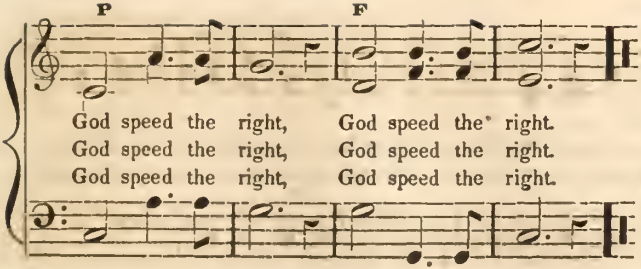
3

Our cheerful songs we love to sing
Round the hearth,
We love to make our voices ring
With fairy tales and words of mirth,
Round the hearth,
With light and airy mirth.

J. E. A. S.

"GOD SPEED THE RIGHT."

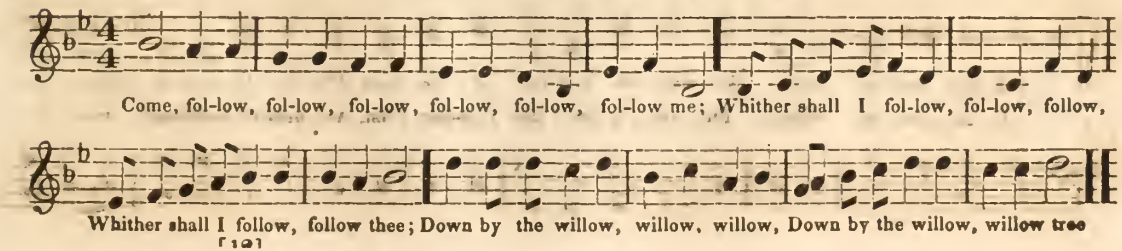


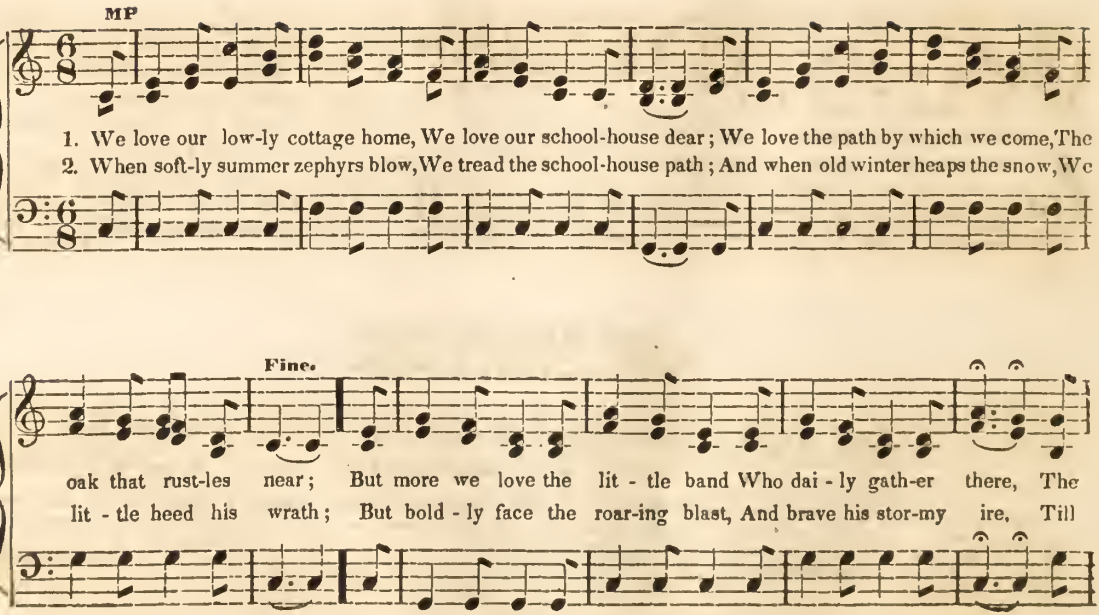


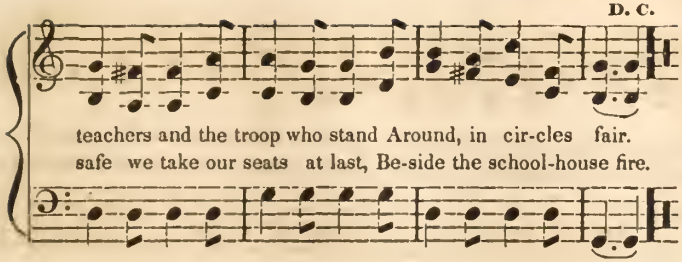
4

Still their onward course pursuing,
God speed the right;
Every foe at length subduing,
God speed the right.
Truth, thy cause, whate'er delay it,
There's no power on earth can stay it,
God speed the right.

ROUND. "COME, FOLLOW."




MF
1. We love our low-ly cottage home, We love our school-house dear; We love the path by which we come, The
2. When soft-ly summer zephyrs blow, We tread the school-house path; And when old winter heaps the snow, We
Fine.
oak that rust-les near; But more we love the lit - tle band Who dai - ly gath-er there, The
lit - tle heed his wrath; But bold - ly face the roar-ing blast, And brave his stor-my ire, Till



3

We love the pleasant tasks we learn—
The pleasant songs we sing;
We love the pleasant words we earn,
That faithful studies bring;
And then, when study hours are past,
And all our tasks are done,
Aside our books and satchells cast,
We'll play till set of sun.
We love the pleasant tasks, &c

J. E. A. S.

"HOW PLEASANT HERE."

TUNE—"Now school is done," page 90.

1

How pleasant here each day to meet,
Hurrah, hurrah, hurrah!
Our loved companions here to greet —
Hurrah, hurrah, hurrah!
With joyful hearts and cheerful sound,
In wisdom's ways we'll e'er be found.
Hurrah, hurrah, hurrah, hurrah,
Hurrah, hurrah, hurrah!

2

No angry passions here shall dwell,
Hurrah, &c
But kindness, friendship and good will;
Hurrah, &c
Here learning bright, and science pure,
Our health and comfort shall ensure.—
Hurrah, &c.

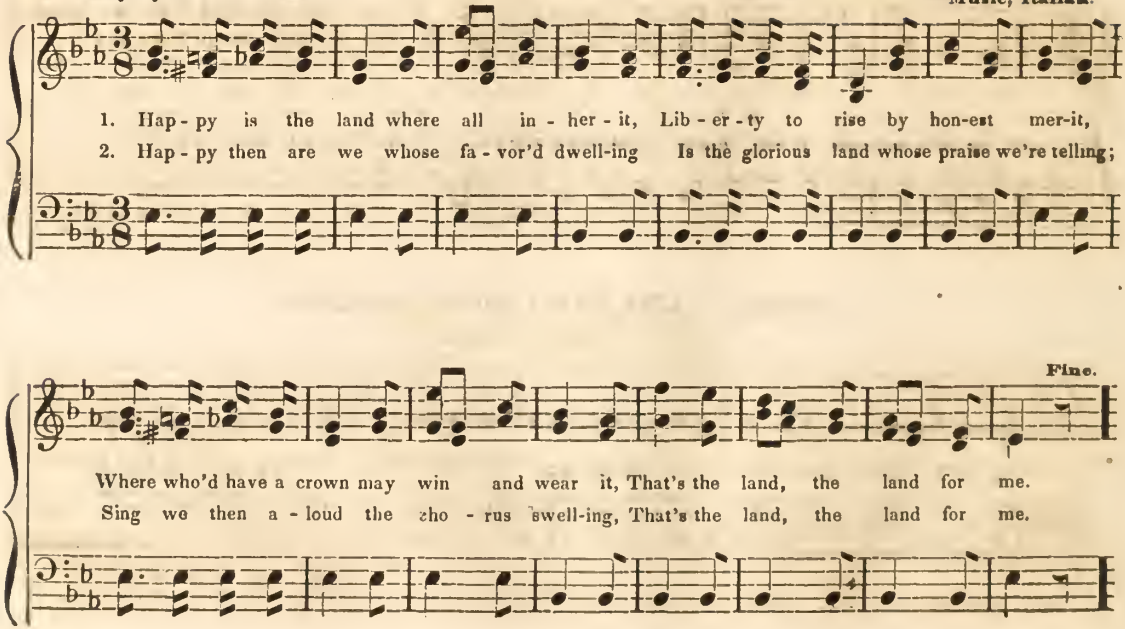
3

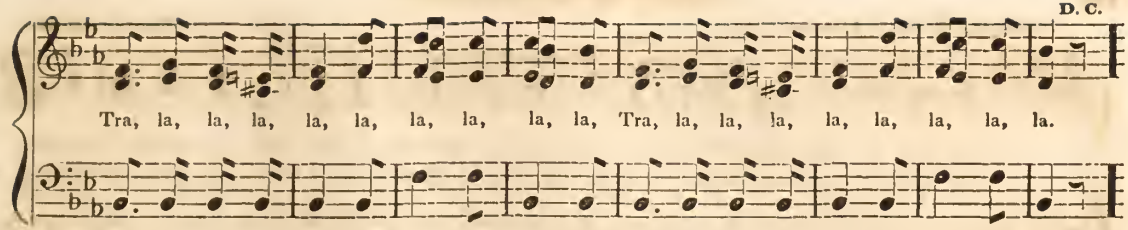
We'll never trifle time away,
Oh no! oh no! oh no!
Nor slight the blessings of the day,—
Oh no! oh no! oh no!
But we'll improve each fleeting hour,
And treasures of the mind secure.—
Hurrah, &c.

P. H. Sweetser

"HAPPY IS THE LAND."

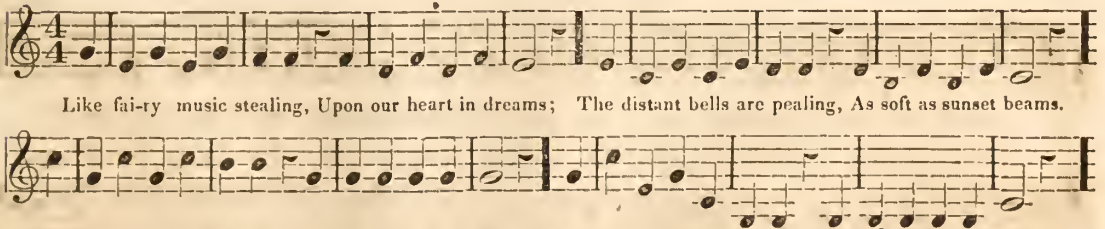
Poetry by Dr. G. O. Stearns. Music, Italian.





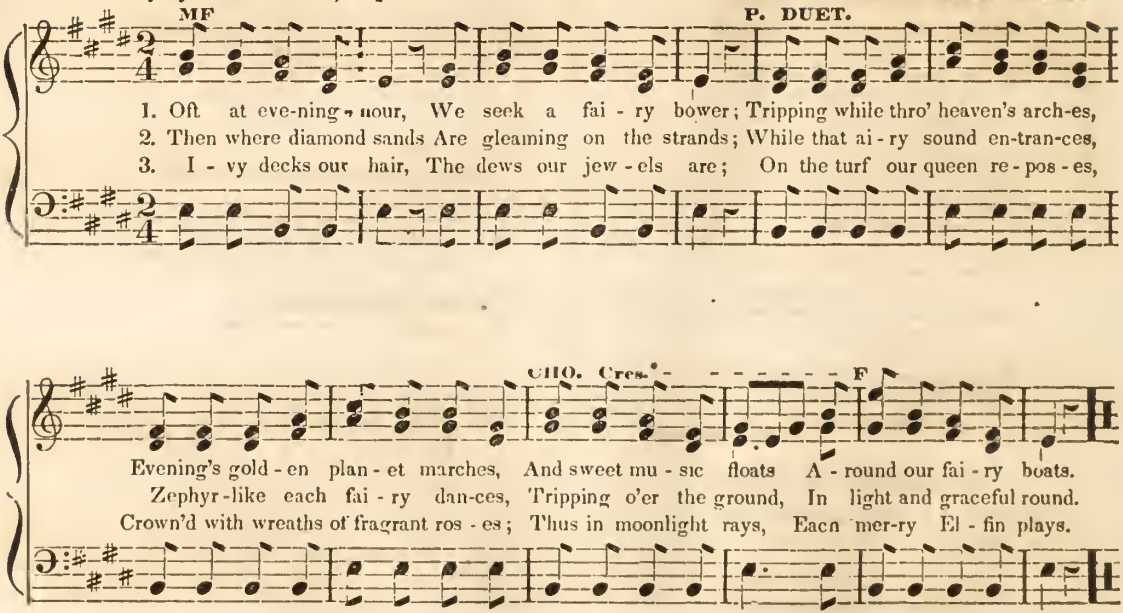
ROUND. "LIKE FAIRY MUSIC STEALING."

FOR 4 VOICES



"OFT AT EVENING'S HOUR."

Poetry by J. E. A. Smith, Esq. Altered from the German.



THE SABBATH BELL

TUNE—"There is joy," &c. page 92.

1

O how sweetly the Sabbath bell
Resounds through the air,
As it calleth from hill and dell,
To praises and prayer
Friends and kindred dear,
Who the house of God revere,
Filled with holy fear,
Go worship there!

2

O how sweetly the Sabbath bell
Resounds through the air;
As it calleth from hill and dell,
To praises and prayer.
To the temple go,
Rich and poor, and high and low;
There rich blessings flow
For hearts sincere!

P. H. Sweetser.

CHILDHOOD OF JESUS.

TUNE—"Don't kill the birds," page 108.
do. "Autumn," page 195.

1

In verdant fields of Palestine,
By sparkling fount and rill,
And by the sacred Jordan's stream,
And o'er each vine-clad hill,
Once lived and rov'd the fairest child
That ever blessed the earth;
The happiest, the holiest,
That e'er had human birth

2

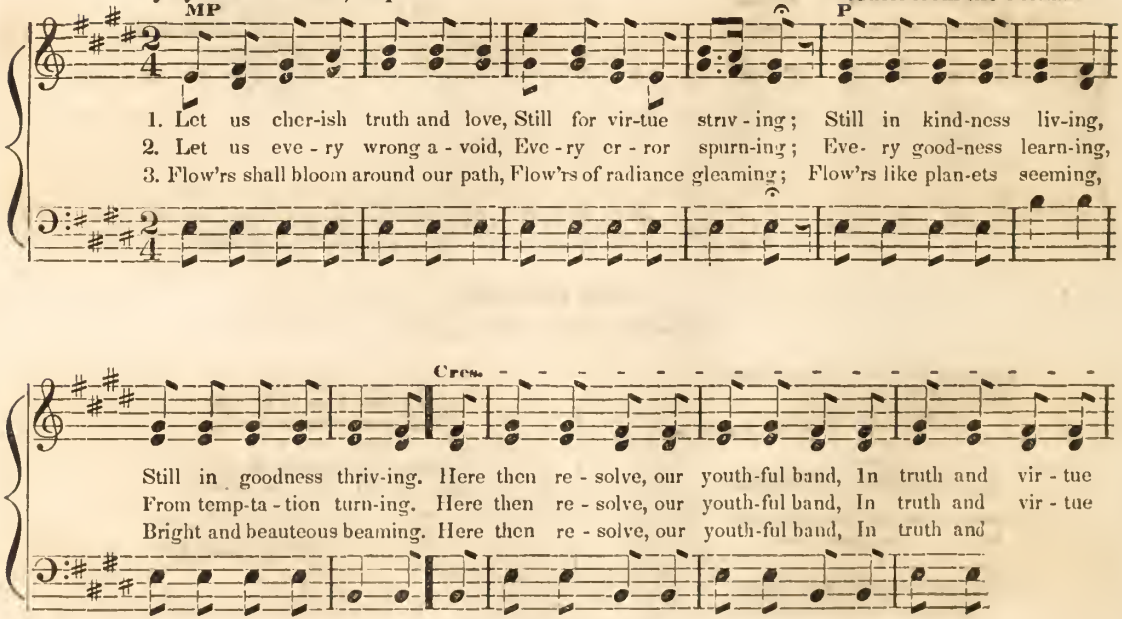
How beautiful his childhood was!
How pure and undefiled;
O, dear to his young mother's breast
Was that pure, sinless child!
How kind in all his deeds and words,
And gentle as the dove;
Obedient and affectionate,
His very soul was Love!

3

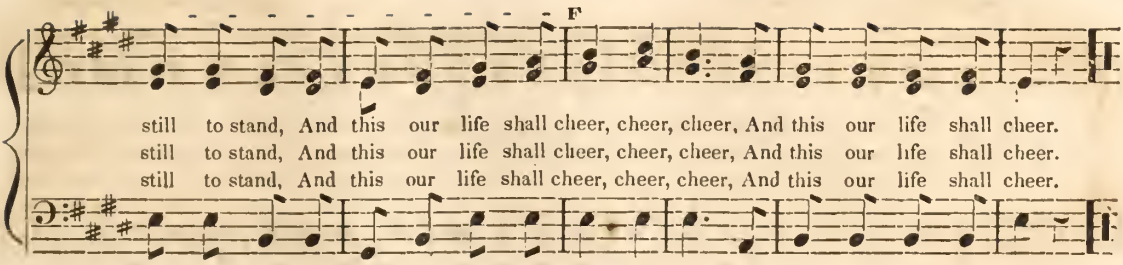
O, is it not a blessed thought,
That once upon the earth,
The blessed Saviour was a child,
Like us, of human birth;
That all our little joys he felt,
And all our troubles knew;
As o'er our heads the moments fly,
O'er that bless'd head they flew

"LET US CHERISH TRUTH AND LOVE."*

Poetry by J. E. A. Smith, Esq. Music from the German.



* To the words "cheer," the pupil's may clap their hands



THE POST BOY.

TUNE—"The Holiday Song," page 94.

1
Hark! along the dusty way,
Drives the merry post-boy gay!
O'er the highway dashing;
* Tramp, tramp, tramp,
Merrily tramp away,
Fast his steeds are dashing.

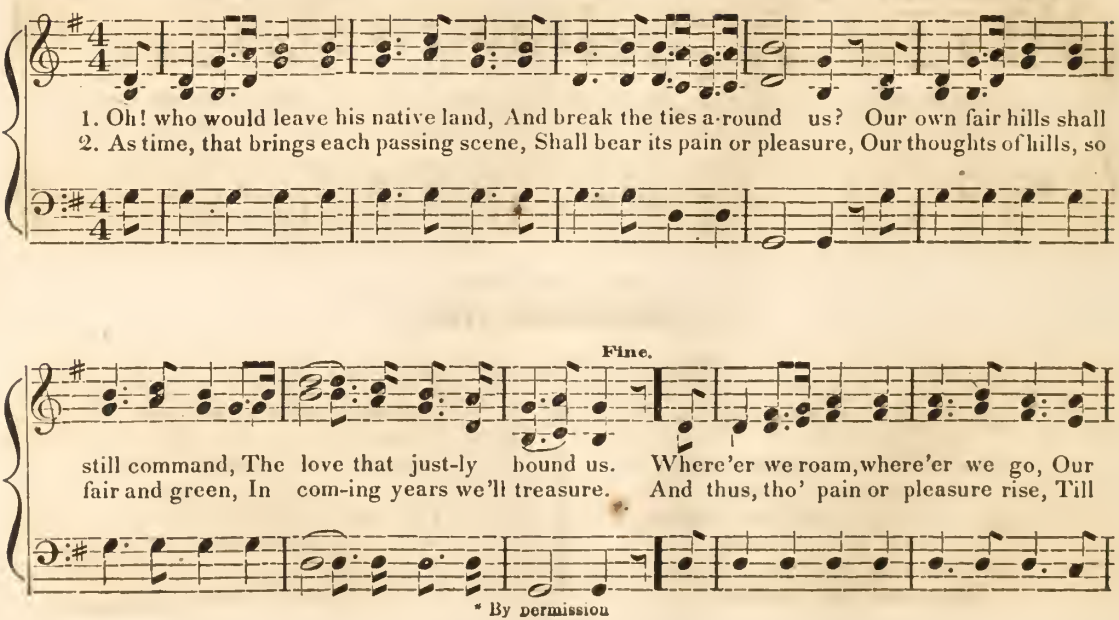
2
See his steeds impatient stand,
Pawing in the dust and sand,
While their mouths are foaming;
Champ, champ, champ,
Merrrily champ their bits,
See them white with foaming.

3
Now away and off they go!
While the boys his whip well know,
Through the village ringing:
Snap, snap, snap!
Merrily snaps his whip!
Through the village ringing.

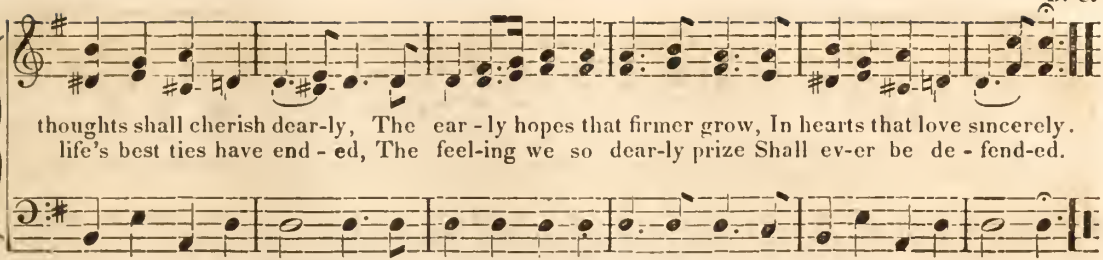
4
Up the village windows fly,
As the whirling stage goes by,
O'er the rough stones rattling:
Rat, tat, tat!
Merrily rat, tat, tat!
O'er the rough stones rattling. **J. E. A. S.**

* In singing the fourth line of each verse, the boys may snap their fingers, once to each word or syllable.

Poetry by Thomas Power, Esq.* Arranged from Bellini.



* By permission



DEDICATION HYMN.

TUNE,— "Auld Lang Syne," page 96.

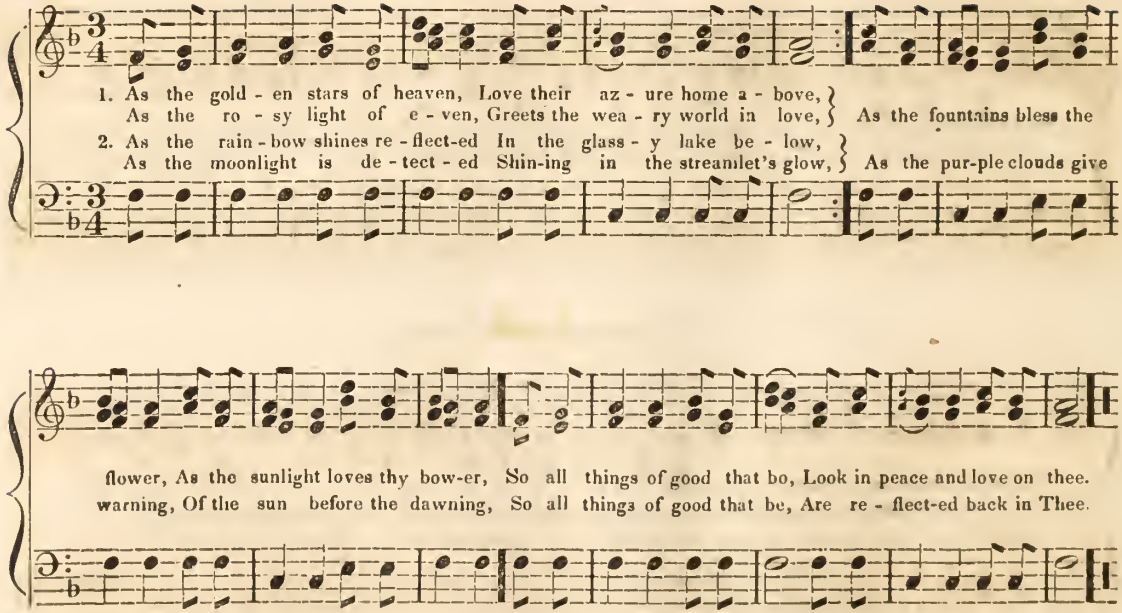
1

Let monumental pillars rise,
In majesty sublime—
Their lofty columns shall decay,
Before the touch of time!
But mind, enlightened and refined,
Shall soar beyond the sky,
And heavenly sciences explore,
When time itself shall die!

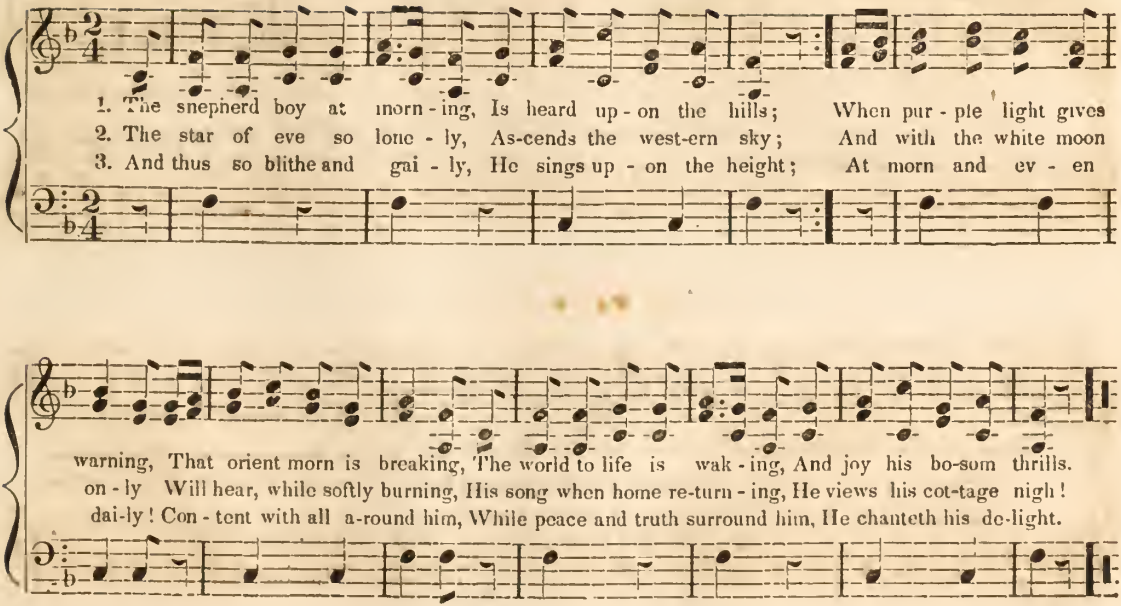
2

A nobler monument we raise,
Than costly marble pile—
A beacon light to lead the way
From ignorance and guile.
This temple now we dedicate
To truth's supreme control—
To virtue, and progressive thought,
The riches of the soul!

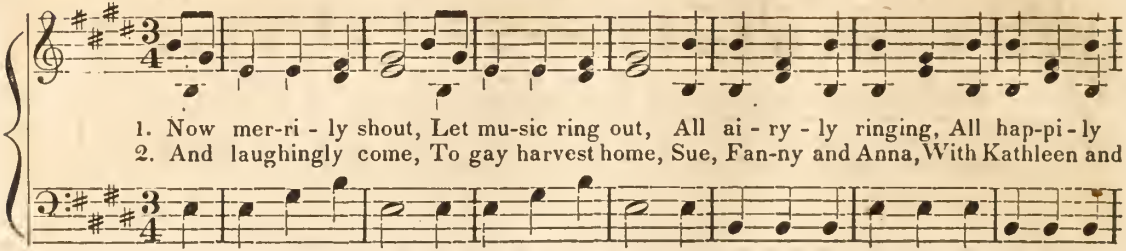
D. H. Sweetser.

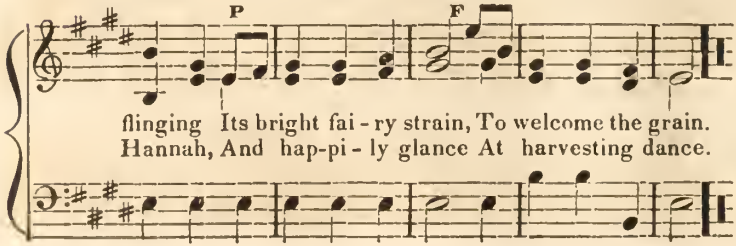

1. As the gold - en stars of heaven, Love their az - ure home a - bove,
As the ro - sy light of e - ven, Greets the wea - ry world in love,
As the fountains bless the
2. As the rain - bow shines re - flect-ed In the glass - y lake be - low,
As the moonlight is de - tect - ed Shin-ing in the streamlet's glow,
As the pur-ple clouds give
flower, As the sunlight loves thy bow-er, So all things of good that bo, Look in peace and love on thee.
warning, Of the sun before the dawning, So all things of good that be, Are re - flect-ed back in Thee.

Poetry from the German.



Poetry translated from the German.

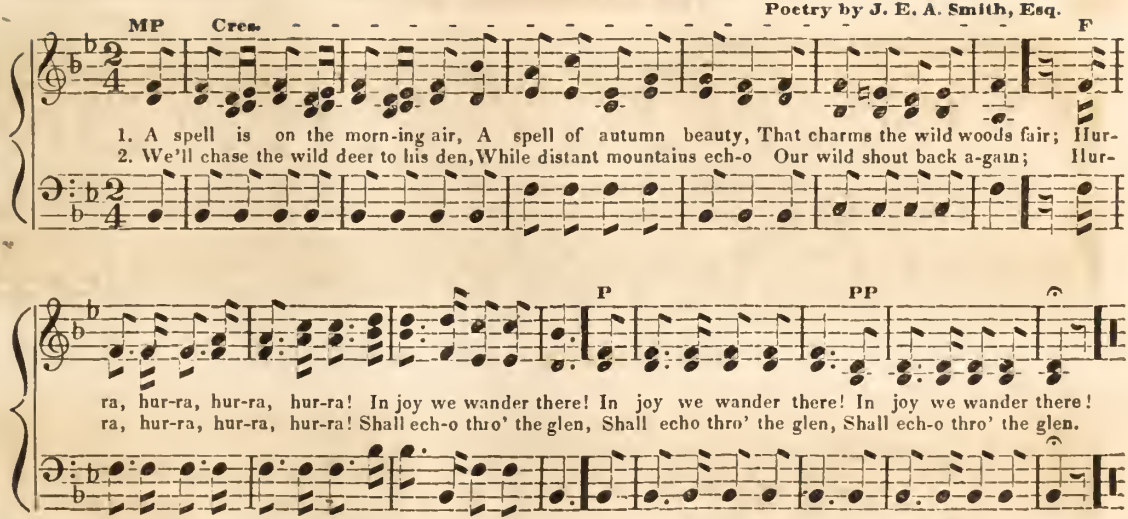




3

And dancing, trip on,
Frank, Harry and John,
And tread in mad pleasure
Such wild seeming measure,
As never before
The harvest was o'er.

Poetry by J. E. A. Smith, Esq.



3

While chirps the squirrel 'mid the trees
While rainbows deck the forest,
Dry rustling in the breeze:
Hurra, hurra, hurra, hurra,
The merry hours we seize! &c.

4

In golden light the sunbeams pour
Their flood of yellow glory;
The teeming harvest o'er;
Hurra, hurra, hurra, hurra,
The golden harvest o'er, &c

FAREWELL TO HOME.

Poetry and Music from the German.

SOLO.

MP

1. Fare - well all ye pleasures so dear to my heart,
   A - dieu! all ye lov'd ones in tears we must part;
2. The sun in yon heav-ens shone nev - er more bright,
   The waves of yon lake - let, curled nev - er more light,
3. My path shall be light - ed with ra-diance more dear,
   The prayers of the loved ones who weep for me here;

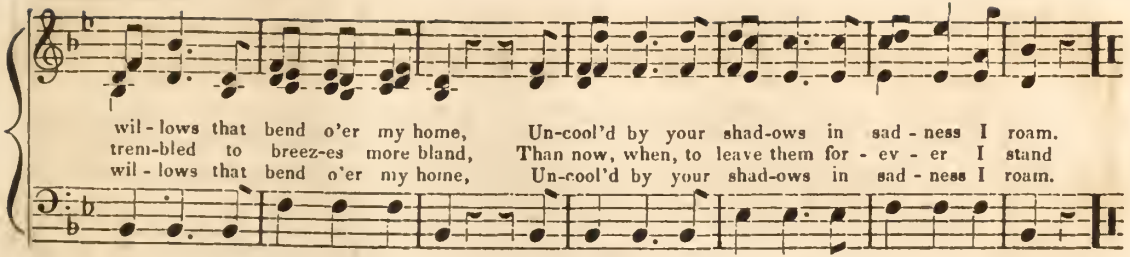
Fare-well ye green wil - lows that
The leaves nev - er trem-bled to
Fare - well then ye wil - lows that

Inst

P. CHORUS.

bend o'er my home, Uncooled by your shad-ows in sad - ness I roam. Fare-well ye green
breez - es more bland, Than now, when, to leave them for - ev - er, I stand. The leaves nev - er
bend o'er my home, Uncool'd by your shad-ows in sad - ness I roam. Fare-well then ye

Voice.



TYROLESE MOUNTAIN SONG.

TUNE—"The Spinning Song," page 131.

1

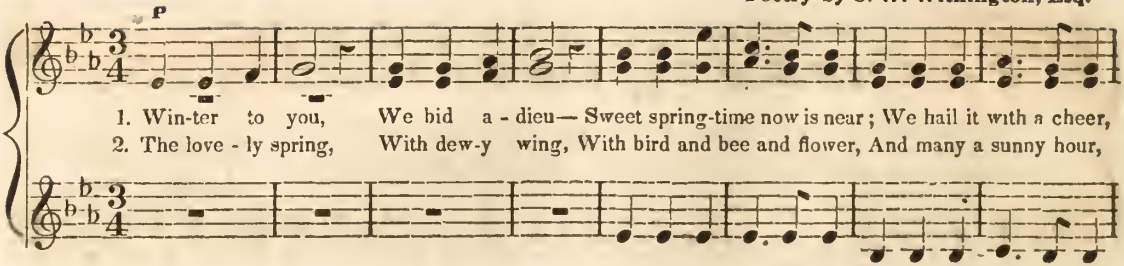
We'll go to the mountains,
While morning is gray,
For life on their summits
Is cheerful and gay.
There nature, in beauty,
Awakes in her prime,
And gladness allures us,
As upward we clime

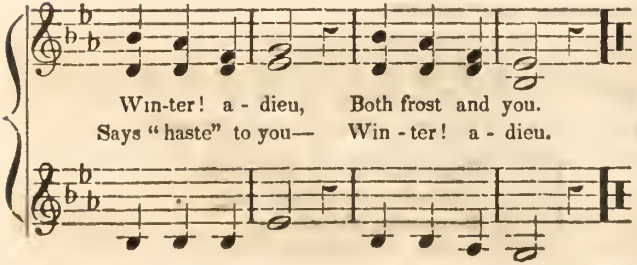
2

There freedom's bold music
Is heard in the gale;
There leaps the bright torrent
In foam to the vale.
Then hail to the mountains!
Their echos shall ring,
Repeating the chorus
We joyfully sing.

SONG OF SPRING.

Poetry by O. W. Withington, Esq.

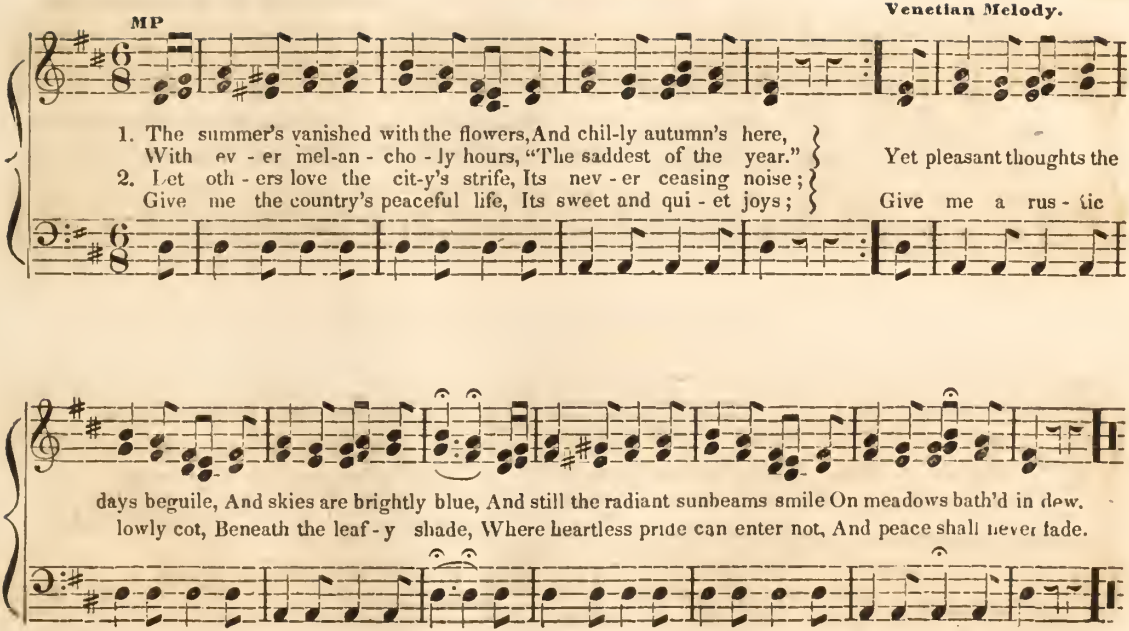




3

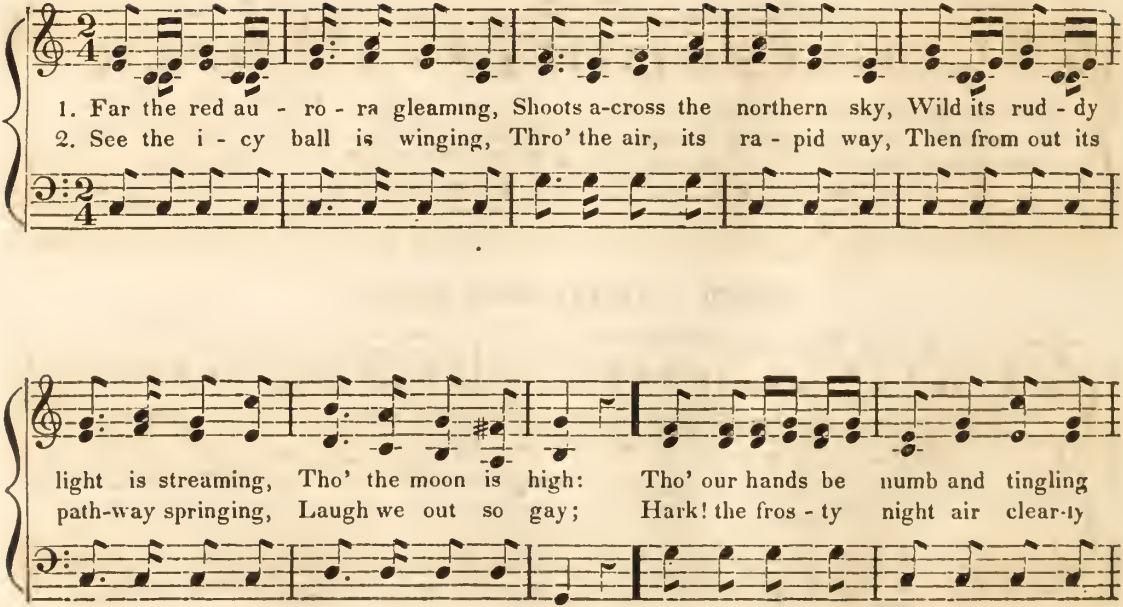
Like spring—that wakes
The hills and lakes,
To pleasant toil and song,
Let us be firm and strong;
Winter! adieu,
To sleep and you.

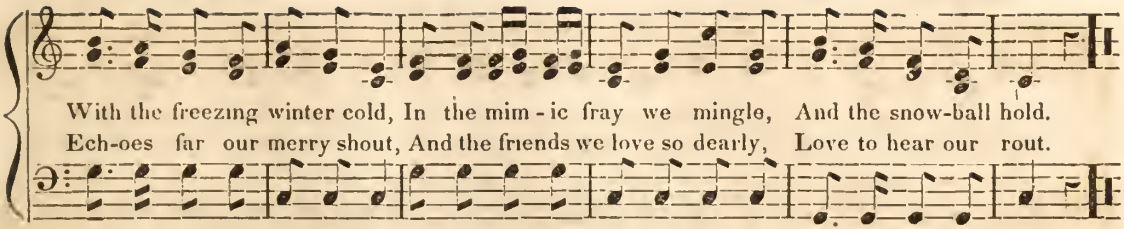
Venetian Melody.



SNOW-BALL SONG.

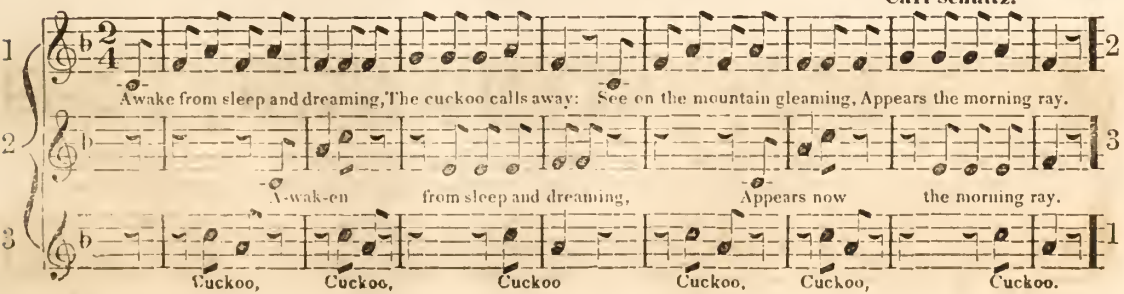
Poetry by J. E. A. Smith Esq





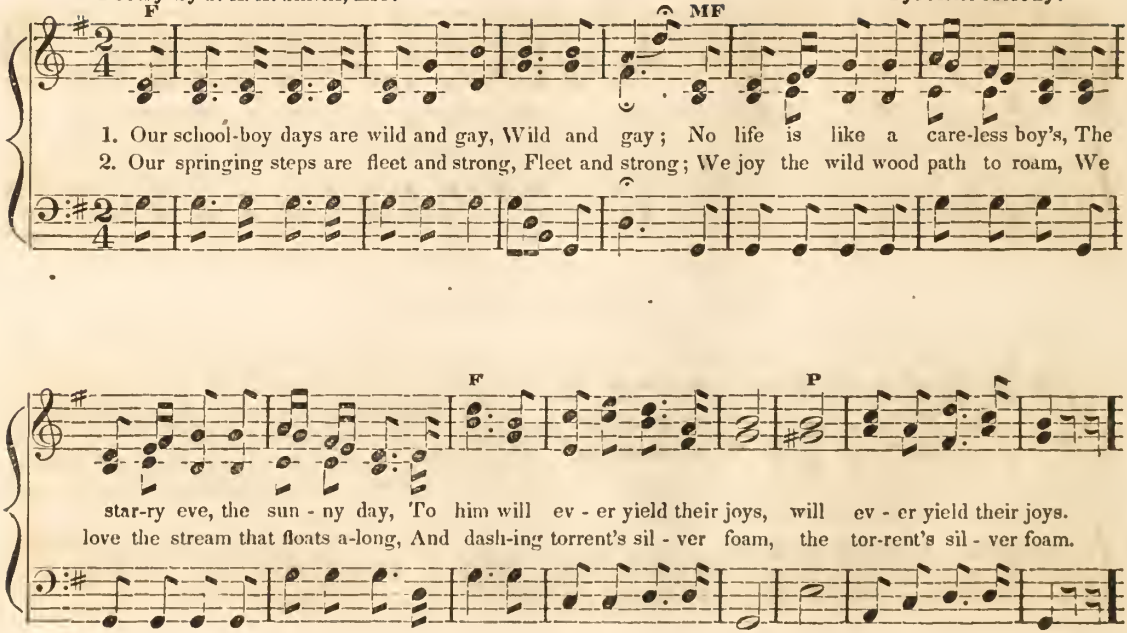
ROUND. "AWAKE FROM SLEEP."

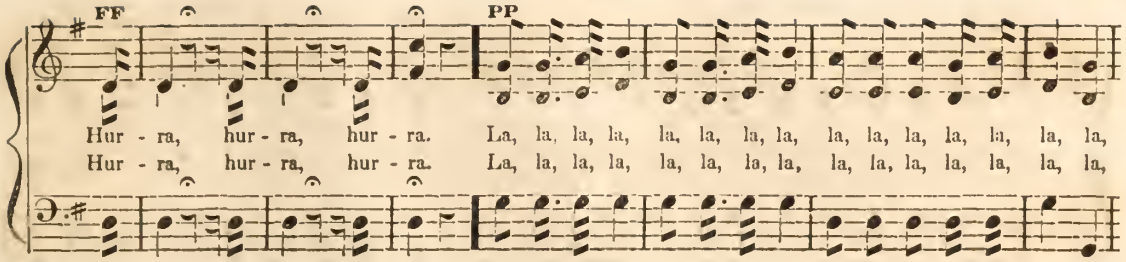
Carl Schultz.

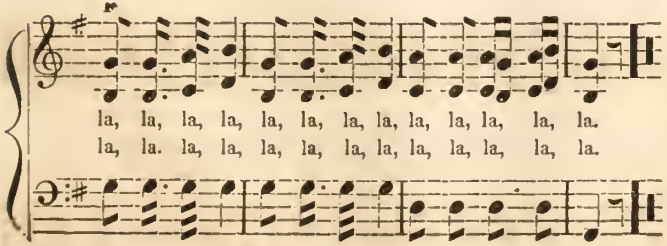


SCHOOL BOY DAYS.

Poetry by J. E. A. Smith, Esq. Tyrolien Melody.



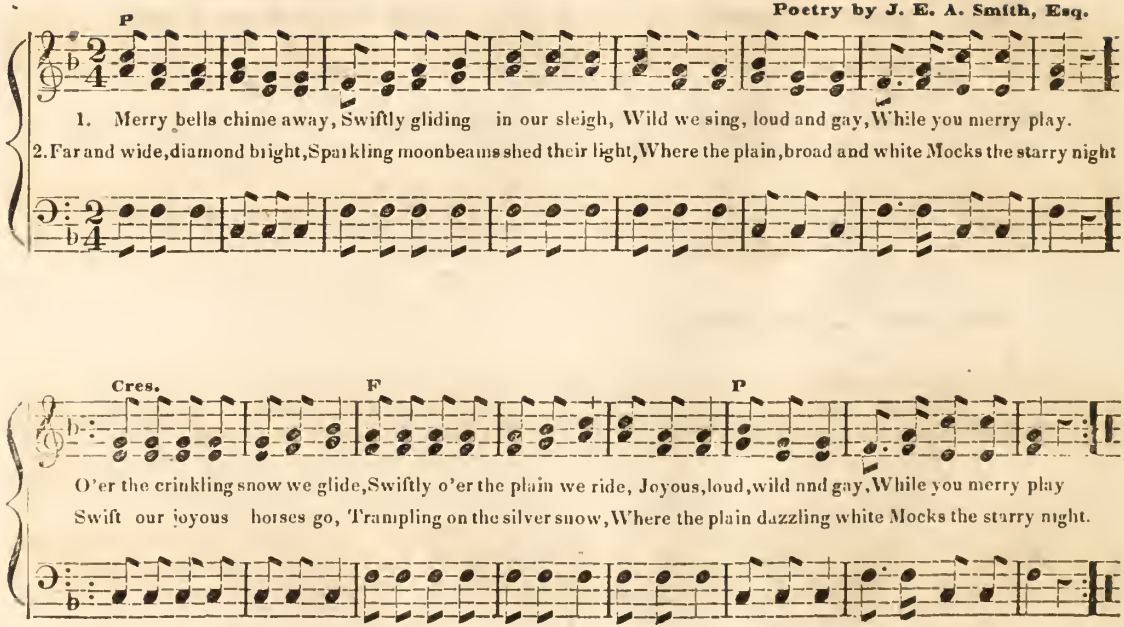




3

Our school-boy tasks are sweet and light,
Sweet and light;
We con them o'er with love and zeal,
The mind from books shall gather might,
The world, one day, that might shall feel,
One day that might shall feel.
Hurra, hurra, &c.

Poetry by J. E. A. Smith, Esq.



MAY SONG.

TUNE,— "Sleighing Song," page 200

1

Smiling May,
Comes in play,
Making all things fresh and gay;
"From the hall,
Come you all;"
Thus the flowers call.
Fragrant is the flowery vale;
Sparkles now the dew-bright dale;
Music floats,
In soft notes,
From sweet warblers' throats.

2

As we stray,
Breezes play,
Through the fresh grove's rich array;
All is bright,
To the sight,
After winter's night,
Shadows now in quivering glance,
On the silver fountain dance;
Insects bright,
Sail in light,
Charming to the sight

BOAT SONG.

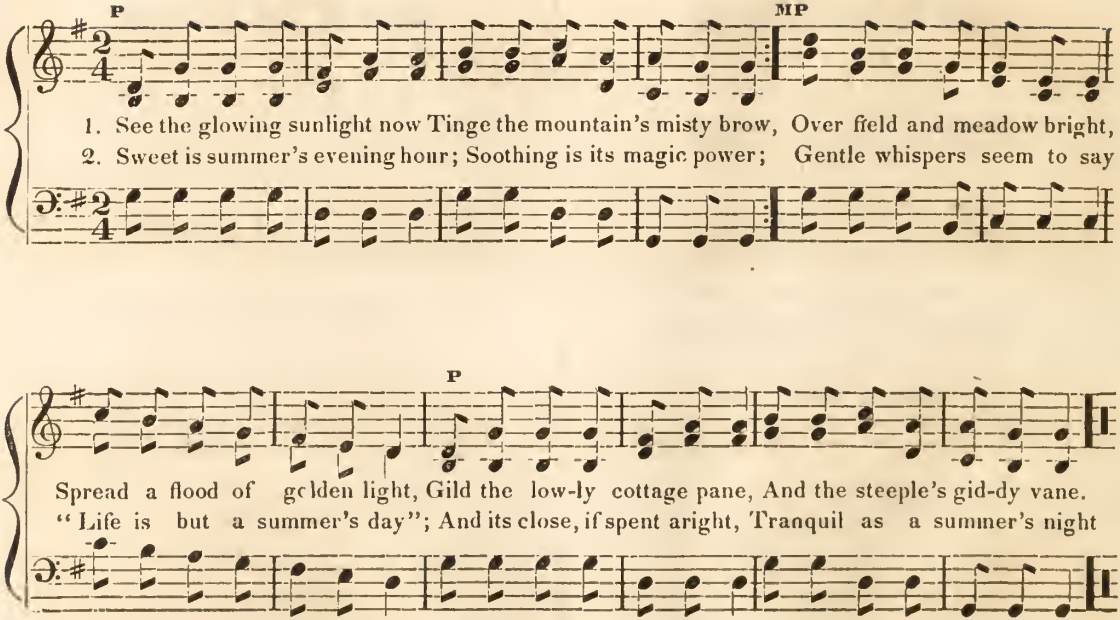
TUNE,— "Sleighing Song," page 200.

1

Lightly row!
Lightly row!
O'er the glassy waves we go;
Smoothly glide!
Smoothly glide!
On the silent tide;
Let the winds and waters be
Mingled with our melody!
Sing and float!
Sing and float!
In our little boat.

2

Far away!
Far away!
Echo in the rocks at play;
Calleth not,
Calleth not,
To this lonely spot.
Only with the sea-bird's note,
Shall our dying music float'
Lightly row!
Lightly row!
Echo's voice is low


P
MP
1. See the glowing sunlight now Tinge the mountain's misty brow, Over field and meadow bright,
2. Sweet is summer's evening hour; Soothing is its magic power; Gentle whispers seem to say
P
Spread a flood of golden light, Gild the low-ly cottage pane, And the steeple's gid-dy vane.
"Life is but a summer's day"; And its close, if spent aright, Tranquil as a summer's night

THE FATHER'S DEATH.

TUNE—"Summer Evening," page 202.

1

In a silent curtain'd room,
Wrapt we stood in grief and gloom,
While the struggling sunbeams shed
Faint light on the dying bed,
Where our grayhaired father lay,
Faint with life's last fading ray:
Kind each trembling lip he pressed,
Fervent each dear child he bless'd.

2

Wild with grief, each bosom swell'd,
While each little hand he held;
Told us that if Christ we love,
We should meet again above;
And our sorrow strove to calm,
With a sweet and heav'nly balm;
While above his pain he smil'd,
Holy, pure, and angel mild.

3

Then around the bed we knelt,
While an higher power we felt,
Hov'ring on the breathless air,
As he pray'd a trustful prayer;
Thus with quiet saintlike faith,
Pass'd away our father's breath,
As at close of summer's day,
Fades the sunset ray.

J. E. A. S.

SONG OF THE PILGRIMS.

TUNE.—"Blue eyed Mary," page 106.

1

Across the rolling ocean,
Our Pilgrim Fathers came,
And here, in rapt devotion,
Adored their Maker's name.
Amid New England's mountains,
Their temple-sites they chose,
And by its streams and fountains,
The choral song arose.

2

Their hearts with freedom burning,
They fell'd the forests wide,
And rear'd the halls of learning—
New England's joy and pride;
Thro' scenes of toil and sadness,
In faith they struggled on,
That future days of gladness
And glory might be won.

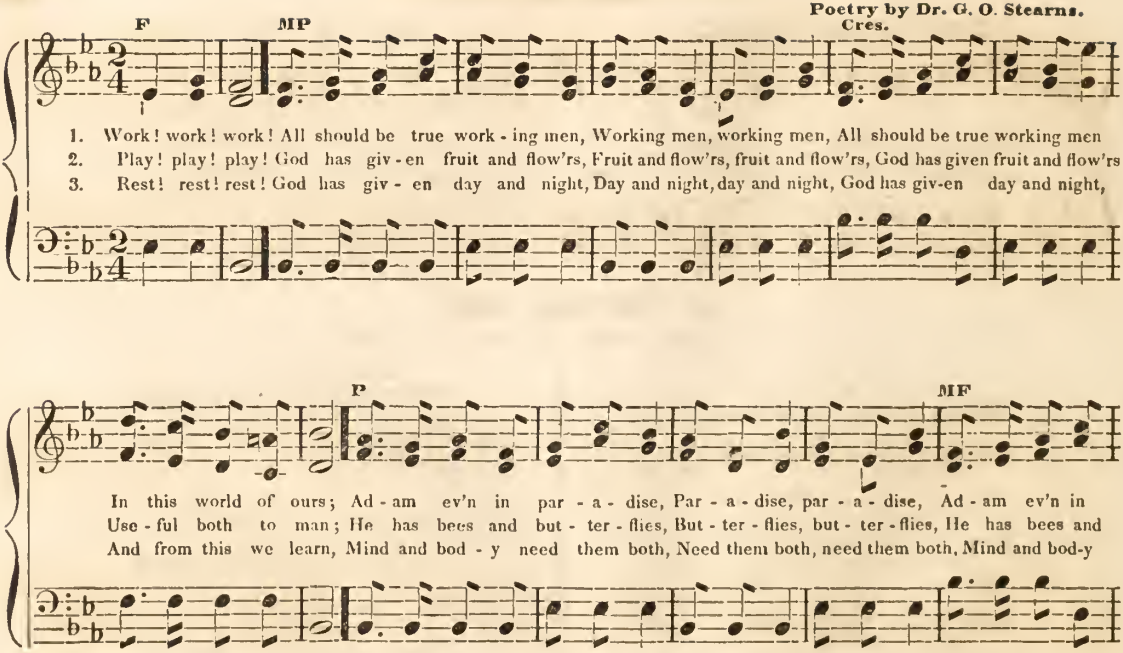
3

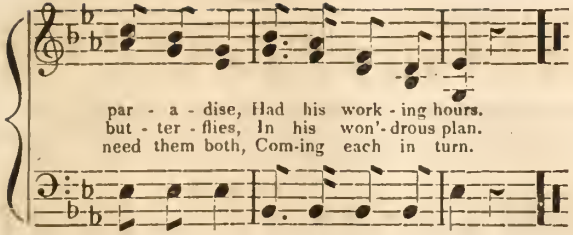
The men of noble spirit,
The Pilgrims, are at rest—
The treasures we inherit,
Proclaim their mem'ry blest.
From every valley lowly,
From mountain tops above,
Let grateful thoughts, and holy,
Rise to the God of love!

P. H. Sweetser.

WORK, PLAY, AND REST.

Poetry by Dr. G. O. Stearns.





4

Rest! play! work!
He who'd be a perfect man,
Perfect man, perfect man,
He who'd be a perfect man,
He must have the whole·
Mindful that no single one,
Single one, single one,
Mindful that no single one
Shall the rest control.

THE BIRD SONG.

TUNE—"Work! play, and rest," page 204.

1

Tra, ri, ra,
Hear the birds of summer sing,
La la la, la la la,
Light of heart and light of wing,
La la la la la,
Like their thrilling notes they soar,
La la la, la la la,
Heigh the woods and waters o'er,
La la la la la.

2

Tra, ri, ra,
While the rosy morning breaks,
La la la, la la la,
Thrill'd with joy each bird awakes,
La la la la la,
And with swelling heart prolongs,
La la la, la la la,
Richest strains of sweetest songs,
La la la la la.

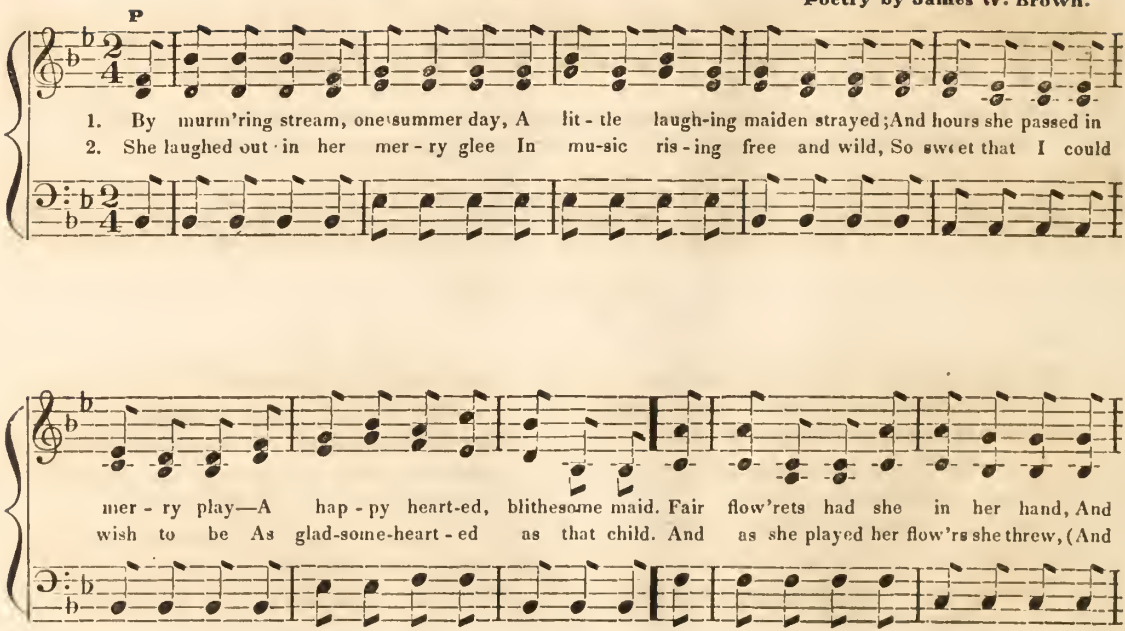
3

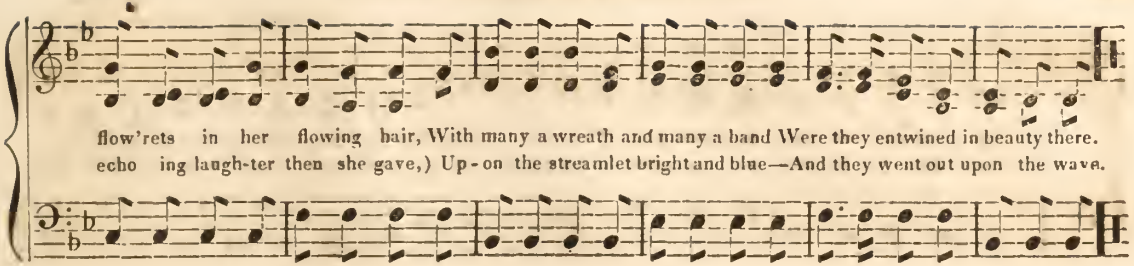
Tra, ri, ra,
Joyous song to us imparts,
La la la, la la la,
Soaring thoughts and joyous hearts,
La la la la la,
Like the lark may we arise,
La la la, la la la,
Singing to our native skies,
La la la la la.

J. E. A. S.

THE LITTLE MAIDEN'S LESSON

Poetry by James W. Brown.





3

But others brought them back, and then
She threw them on the stream once more,
But she sat down, and wept she when
Those flow'rs on distant wave she saw:
For they were floating far away,
And many were the tears she shed,
For with the sparkling waters play
Her hopes had vanished—joys had fled.

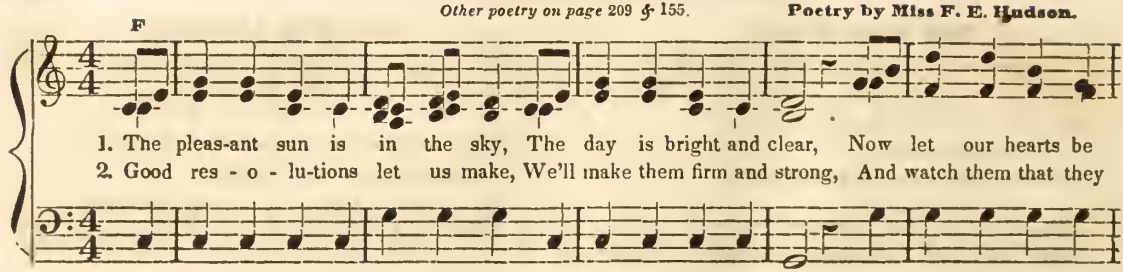
4

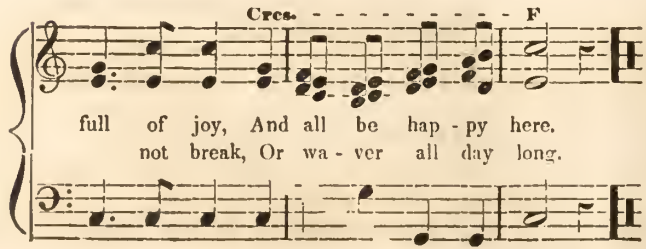
In after years this little maid
Forgot not that bright summer day,
When by the pleasant stream she strayed,
And with the flow'rets stopped to play;
For she did find that like those flowers
That came with joy and went with pain,
So also did her childhood's hours,
Nor tears could bring them back again

GOOD RESOLUTIONS.

Other poetry on page 209 & 155.

Poetry by Miss F. E. Hudson.





3

And when the busy day is o'er,
And school and work are done,
Then bright our peaceful hearts shall glow,
As evening's setting sun.

THE FISHER BOY.

TUNE—"Hark! the merry bells," page 139.

1

Weary winds are hush'd to sleep,
Upon the deep;
O'er the smooth and glassy tide,
We slowly glide.
Dip, boys, dip the bending oar,
Soon we touch the welcome shore.

2

Brightly shine the stars above,
But those we love
Watch us on our home-bound way,
With brighter ray.—
Dip, then, dip the bending oar,
Soon we touch the welcome shore.

3

Light the fisher boy will sleep,
Upon the deep;
Tempest, wind, and dashing wave,
He all doth brave.
Rest, then, rest the bending oar,
Now we touch the welcome shore.

[147]

'THE SUN AWAKES."

TUNE—"Good Resolutions," page 208.

1

The sun awakes, its splendor breaks
On hills and o'er the vale;
O! morning breeze, O! fragrant trees,
O! light and glory, hail!

2

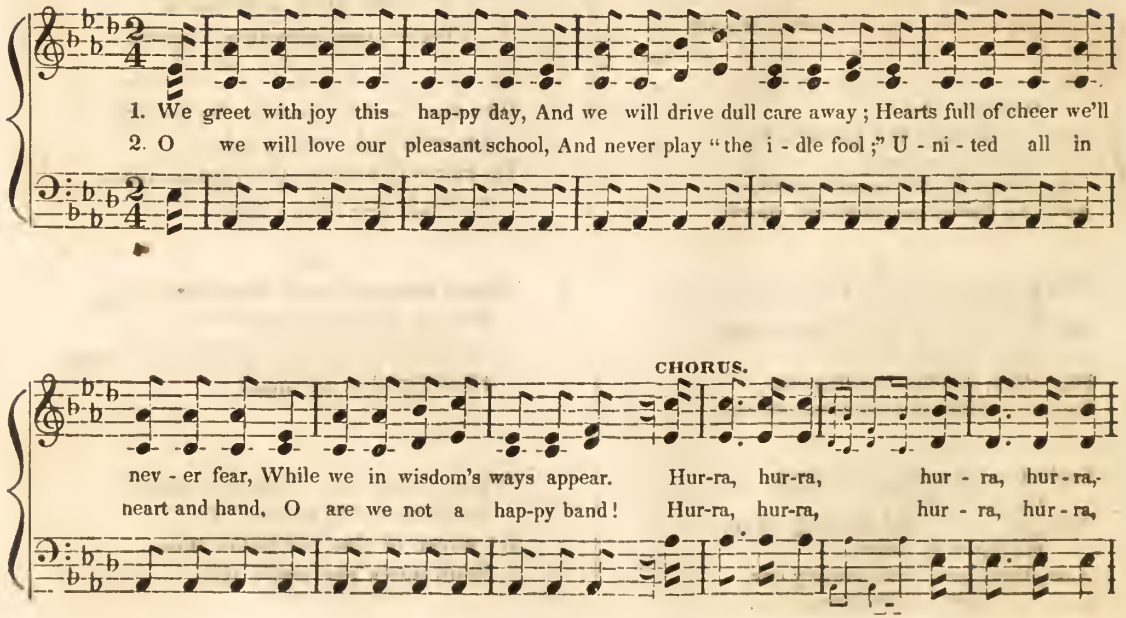
With chant and song, the world along,
We go, all unconfined;
Thro' flowery meads, where nature leads
How joyful is our mind.

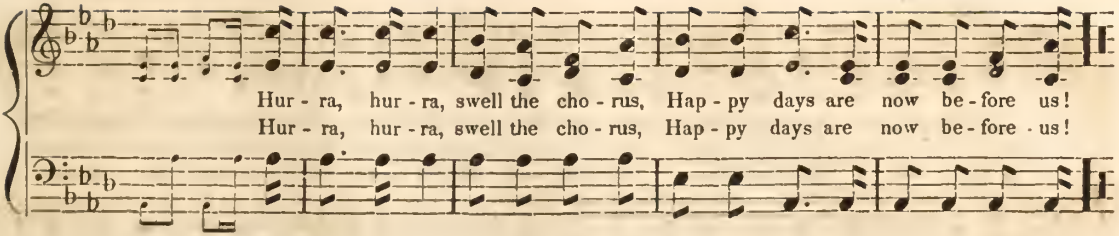
3

We go, we go, now fast, now slow,
From morn 'till evening dim;
O! queen of glee, we follow thee,
With quick and active limb.

"WE GREET WITH JOY THIS HAPPY DAY.'

Poetry by P. H. Sweetser.





3

From morn to noon, from noon to night,
Let peace and love our hearts unite,
And when our daily task is o'er,
We'll sing the song we sung before!
Hurra, hurra, &c.

4

We bless the land that gave us birth,
The dearest spot of all the earth—
New England is our glorious home,
And we will never wish to roam.
Hurra, hurra, &c.

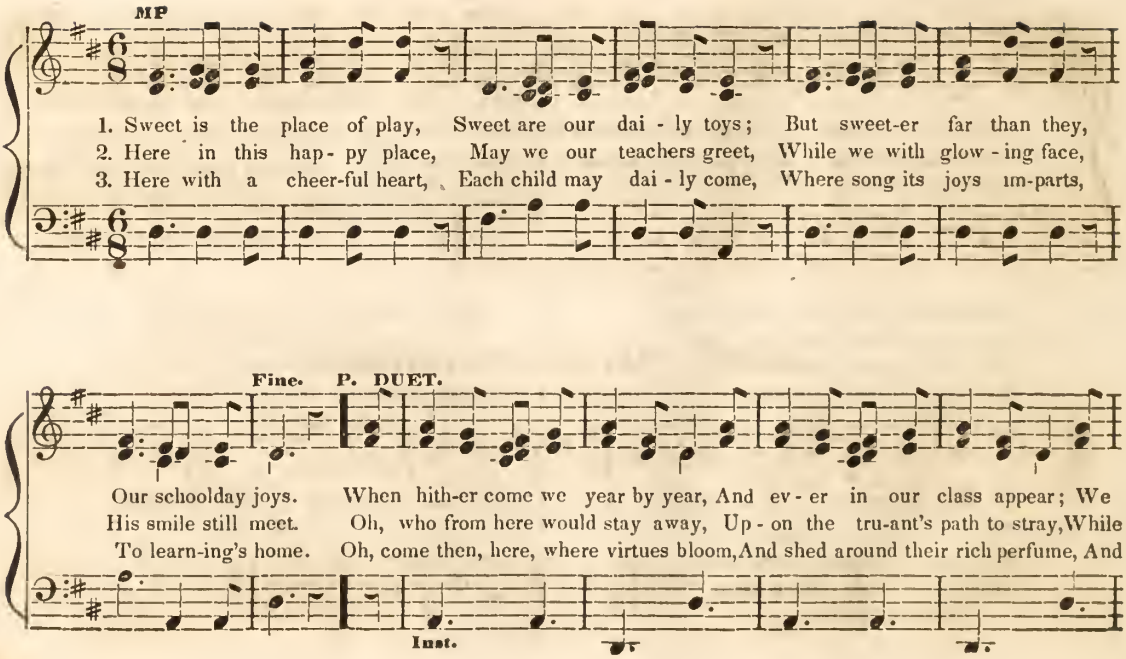
5

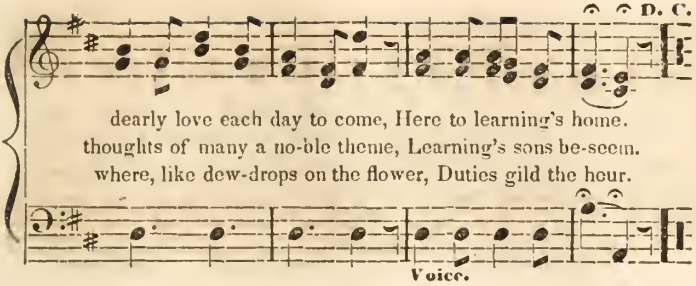
Here Freedom's star is rising high,
It shines in splendor from the sky—
Its beams shall light the bondman's cot,
And pierce the darkness of his lot!
Hurra, hurra, &c.

6

Here science fair, and learning bright,
Shall shed a pure and holy light—
And knowledge, Truth, and Liberty,
Our watchwords evermore shall be
Hurra, hurra, &c

"SWEET IS THE PLACE OF PLAY."



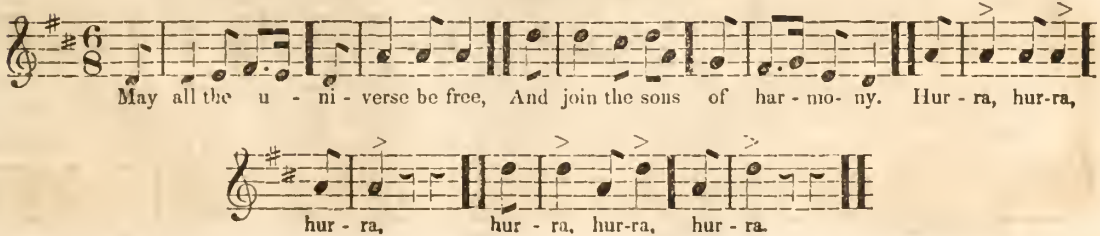


4

Thus life shall onward glide,
Like one calm summer day,
While truth and knowledge guide
Our onward way.
And when at last we reach the tomb,
Our faith shall wreathe it with the bloom
Of that sweet plant that cannot die,
Immortality!
Thus life shall onward glide, &c.

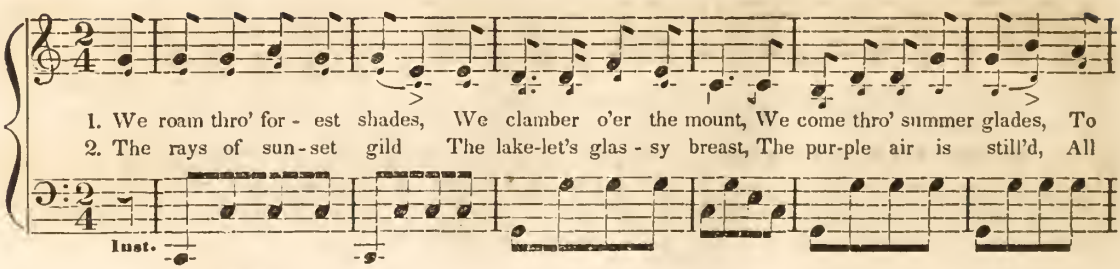
ROUND. "MAY ALL THE UNIVERSE."

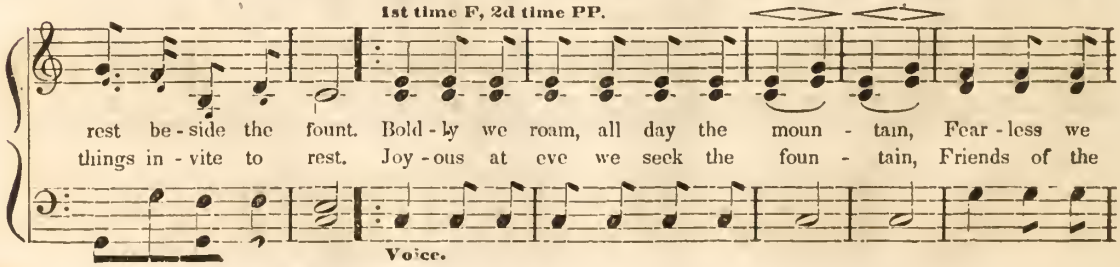
FOR 4 OR 8 VOICES.

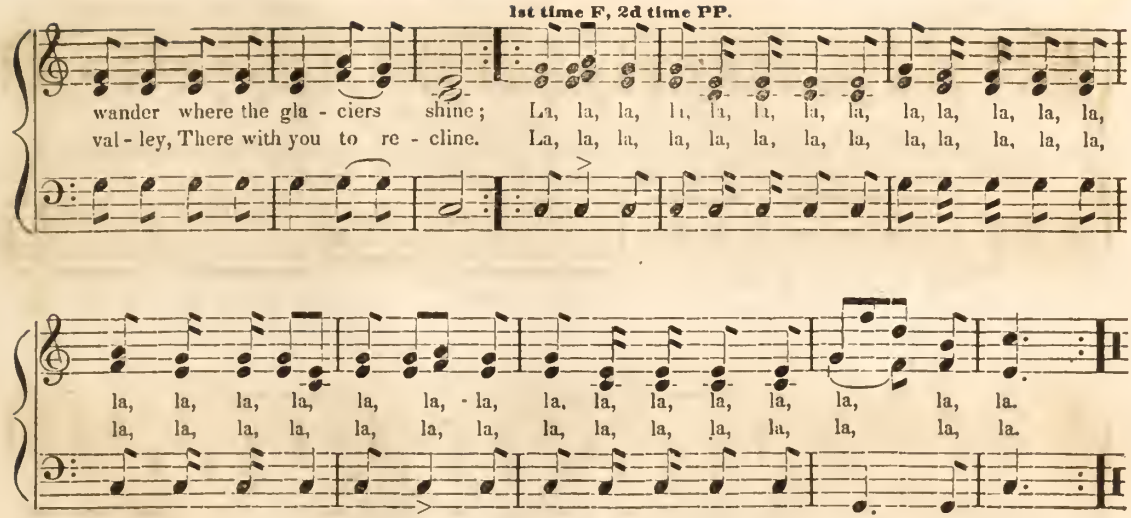


"WE ROAM THROUGH FOREST SHADES."

Solo. From "Tyrolien Lyre."







3

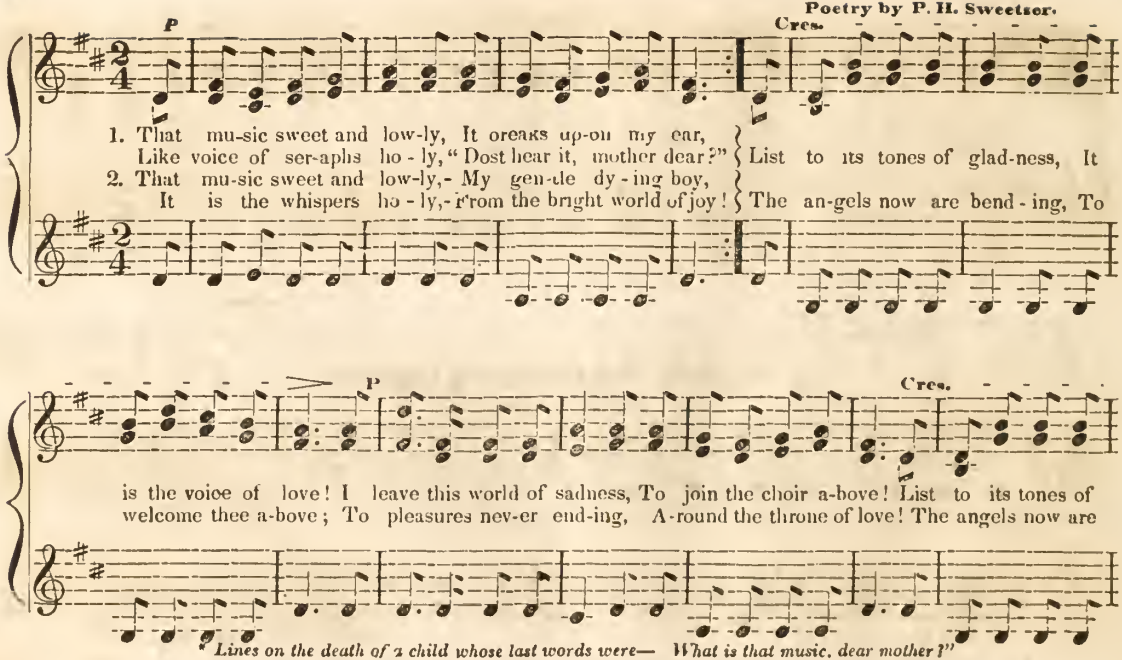
On glancing, gorgeous wings,
The swallows sweeping glide;
Each bright bird sweetly sings,
This gentle even tide
Boldly. &c.

4

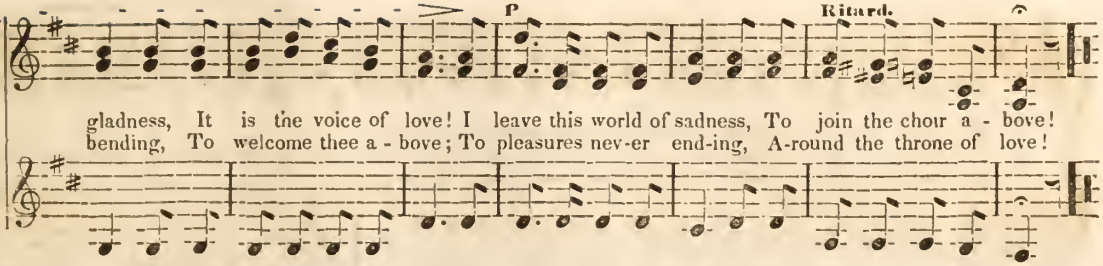
All day, upon the hills,
We've chas'd the chamois far;
But deeper joy now thrills,
Beneath the evening star.
Jovous &c.

"THAT MUSIC, SWEET AND LOWLY."*

Poetry by P. H. Sweetser.



* *Lines on the death of a child whose last words were— What is that music, dear mother?"*

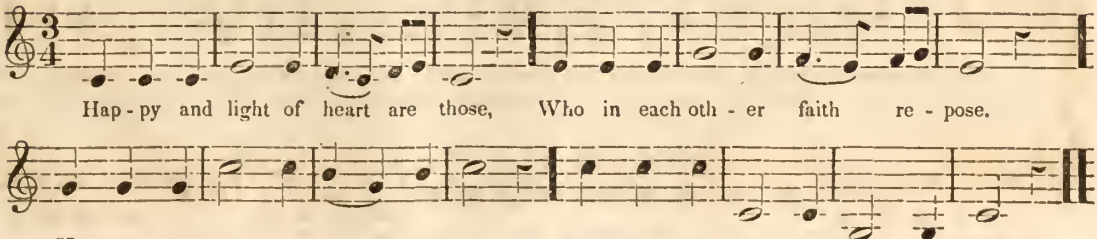


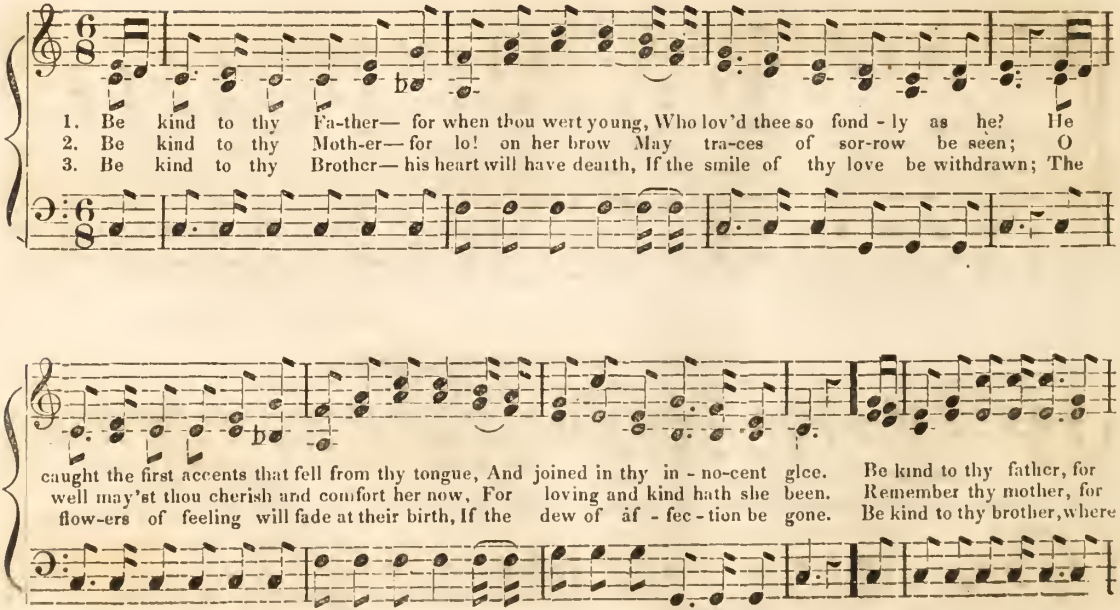
3 That music sweet and lowly,—
'Tis Jesus bids thee come,
To join the spirits holy,
In thy eternal home!

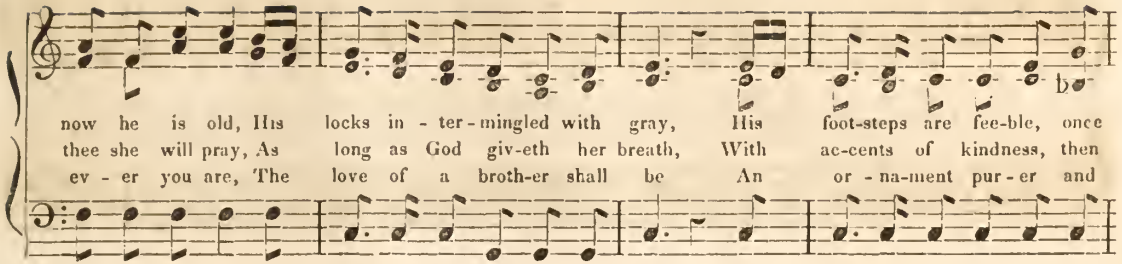
Go, dwell in yon bright heaven,
And with thy Saviour be—
O God! to thee is given
The child thou gavest me!

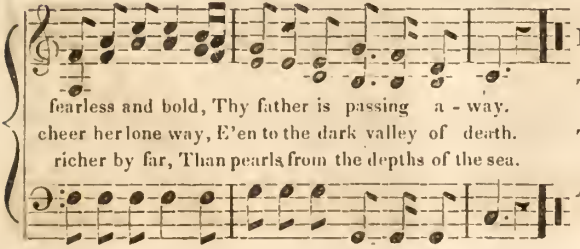
ROUND. "HAPPY AND LIGHT."

FOR 4 VOICES.




1. Be kind to thy Fa-ther— for when thou wert young, Who lov'd thee so fond - ly as he? He
2. Be kind to thy Moth-er— for lo! on her brow May tra-ces of sor-row be seen; O
3. Be kind to thy Brother— his heart will have dearth, If the smile of thy love be withdrawn; The
caught the first accents that fell from thy tongue, And joined in thy in - no-cent glee. Be kind to thy father, for
well may'st thou cherish and comfort her now, For loving and kind hath she been. Remember thy mother, for
flow-ers of feeling will fade at their birth, If the dew of af - fec - tion be gone. Be kind to thy brother, where





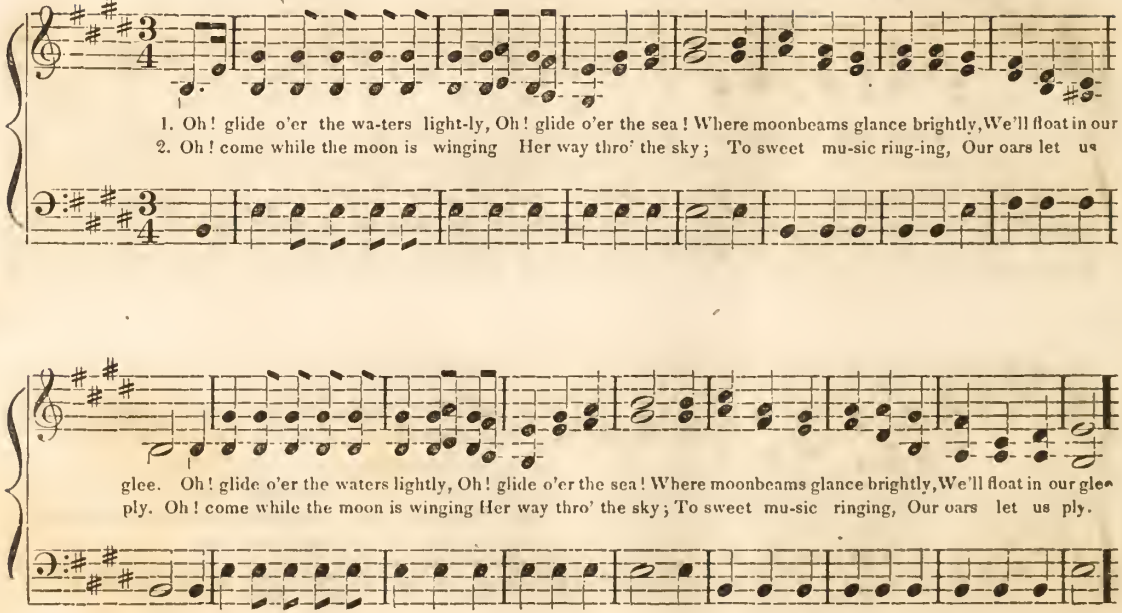
4

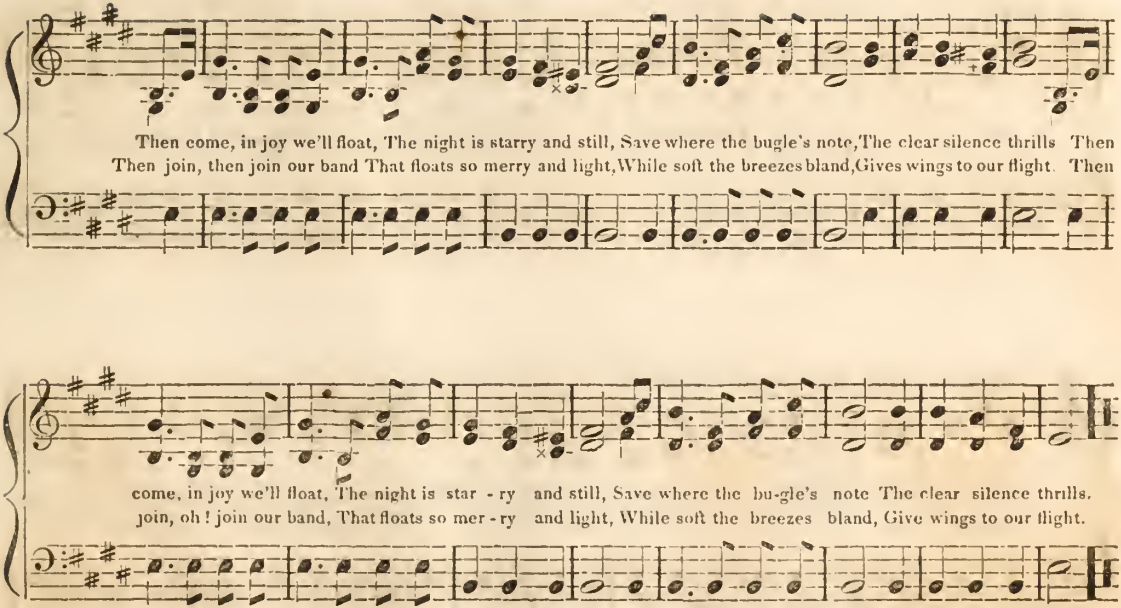
Be kind to thy sister—not many may know
The depth of true sisterly love;
The wealth of the ocean lies fathoms below
The surface that sparkles above.
Thy kindness shall bring to thee many sweet hours,
And blessings thy pathway to crown;
Affliction shall weave thee a garland of flowers,
More precious than wealth or renown.

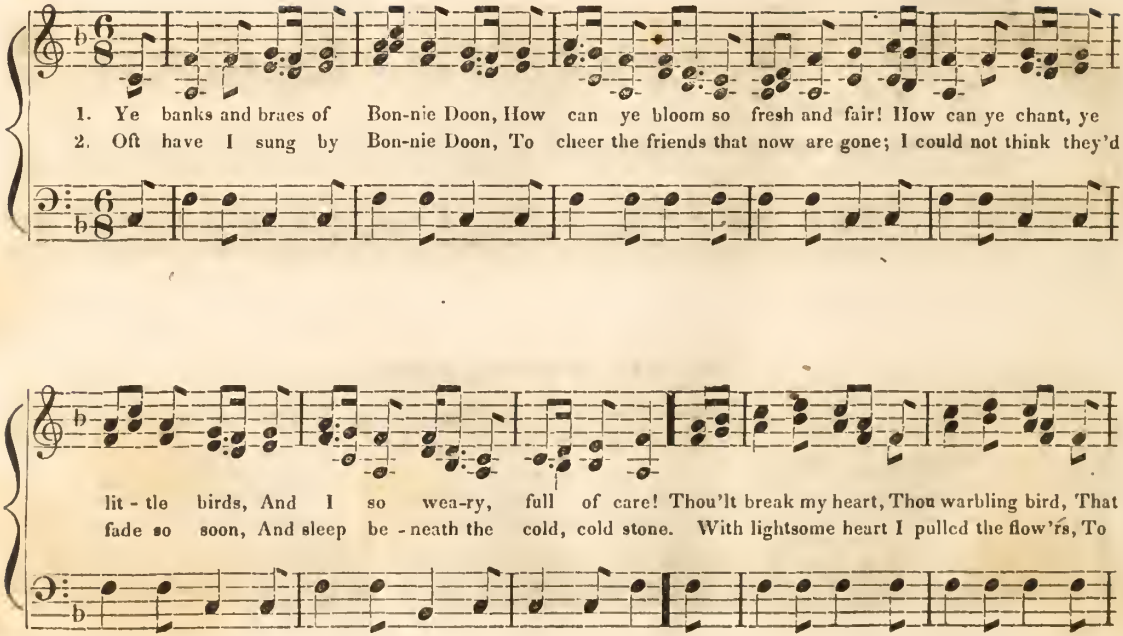
"OH! GLIDE O'ER THE WATERS."

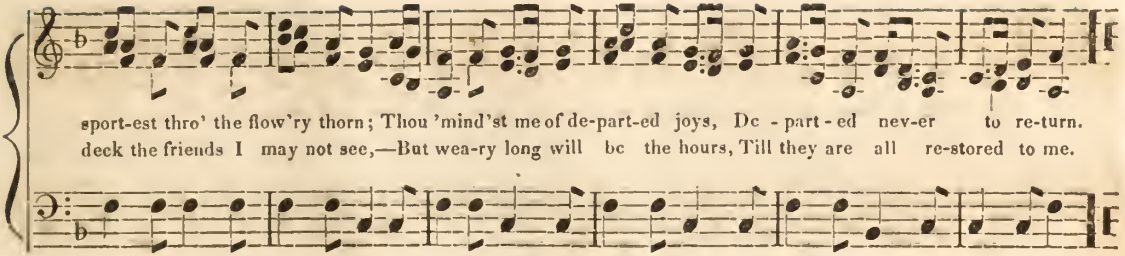
Poetry by J. E. A. Smith, Esq.

Arranged from Auber.




Then come, in joy we'll float, The night is starry and still, Save where the bugle's note, The clear silence thrills Then
Then join, then join our band That floats so merry and light, While soft the breezes bland, Gives wings to our flight. Then
come, in joy we'll float, The night is star - ry and still, Save where the bu-gle's note The clear silence thrills.
join, oh! join our band, That floats so mer - ry and light, While soft the breezes bland, Give wings to our flight.


1. Ye banks and braes of Bon-nie Doon, How can ye bloom so fresh and fair! How can ye chant, ye
2. Oft have I sung by Bon-nie Doon, To cheer the friends that now are gone; I could not think they'd
lit - tle birds, And I so wea-ry, full of care! Thou'lt break my heart, Thou warbling bird, That
fade so soon, And sleep be - neath the cold, cold stone. With lightsome heart I pulled the flow'rs, To



"THE STAR OF BETHLEHEM."

TUNE—"Ye banks and braes," page 222.

1

When marshall'd on the nightly plain,
The glitt'ring hosts bestud the sky,
One star alone, of all the train,
Can fix the sinners wand'ring eye.
Hark! hark! to God the chorus breaks,
From ev'ry host, from ev'ry gem:
But one alone the Saviour speaks,
It is the Star of Bethlehem

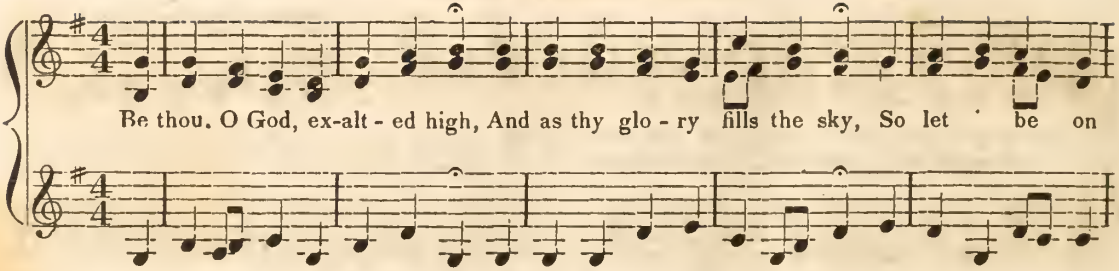
2

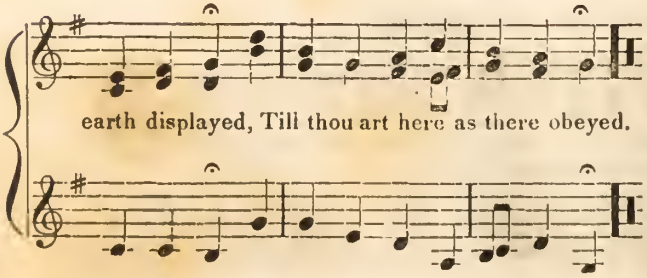
Once on the raging seas I rode,
The storm was loud, the night was dark,
The ocean yawn'd, and rudely blow'd
The wind that toss'd my foundering bark.
Deep horror then my vitals froze,
Death struck, I ceased the tide to stem:
When suddenly a star arose,
It was the Star of Bethlehem.

3

It was my guide, my light, my all;
It made my dark foreboding cease;
And thro' the storm and danger's thrall
It led me to the port of peace.
Now safely moor'd—my perils o'er,
I'll sing first in night's diadem,
Forever and forevermore,
The Star—the Star of Bethlehem

H. K. White.





1

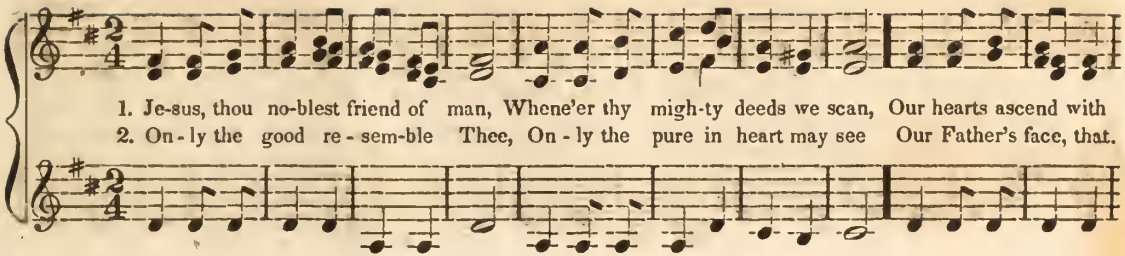
From all that dwell below the skies,
Let the Creator's praise arise;
Let the Redeemer's name be sung,
Through every land, by every tongue.

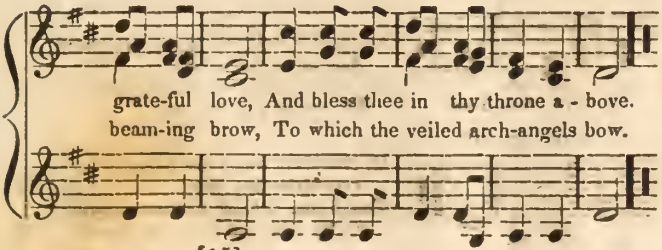
2

Eternal are thy mercies, Lord;
Eternal truth attends thy word;
Thy praise shall sound from shore to shore,
Till suns shall rise and set no more

HYMN. QUINCY. L. M.

From "Modern Harp."





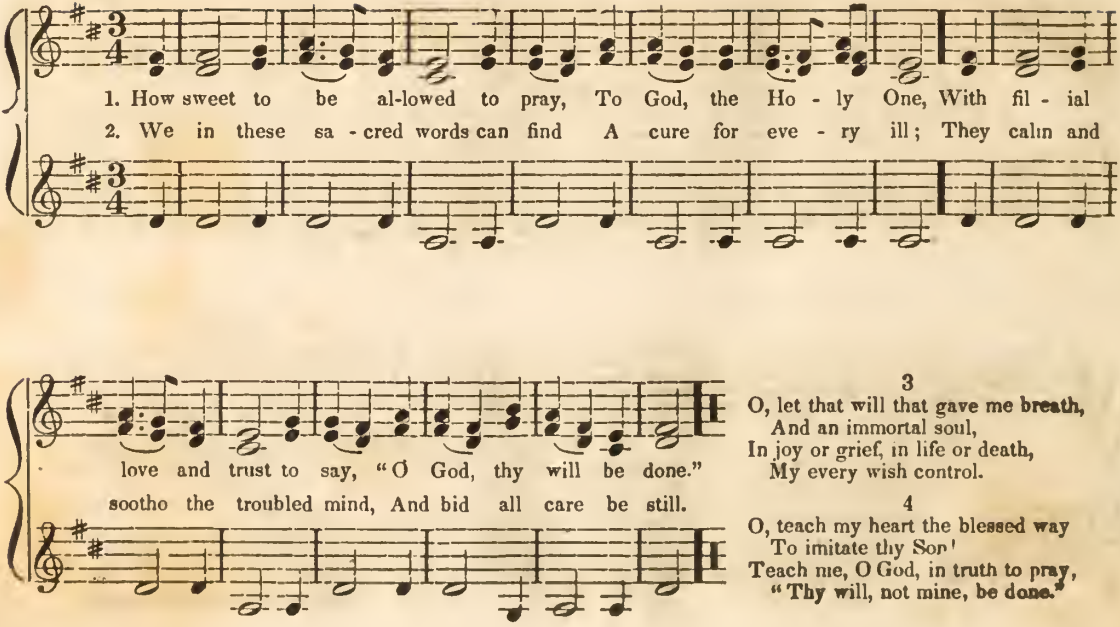
3

O! may thy followers win a name,
Brilliant with virtue's steady flame;
And like the blessed Saviour live,
To bless, to pity, and forgive.

4

Teacher and pupil, may we bend,
In worship to our heavenly Friend,
And with the hurrying tide of time,
Approach to Virtue's stainless prime.

From "Modern Harp."



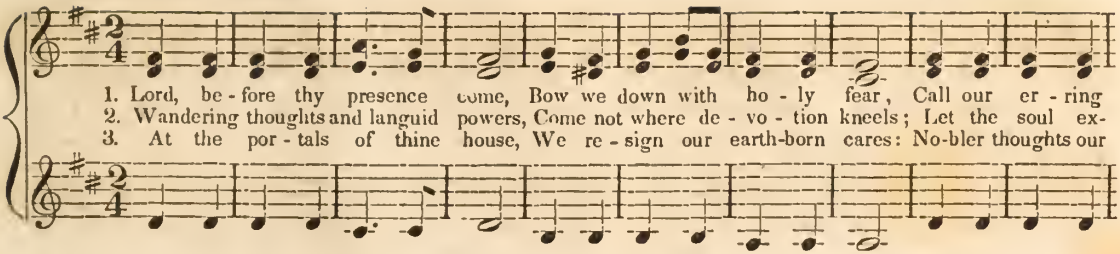
3

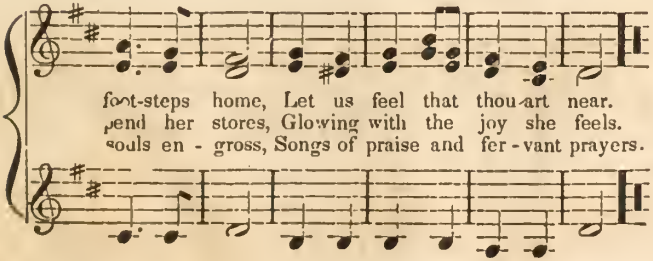
O, let that will that gave me breath,
And an immortal soul,
In joy or grief, in life or death,
My every wish control.

4

O, teach my heart the blessed way
To imitate thy Son!
Teach me, O God, in truth to pray,
"Thy will, not mine, be done."

Mozart.



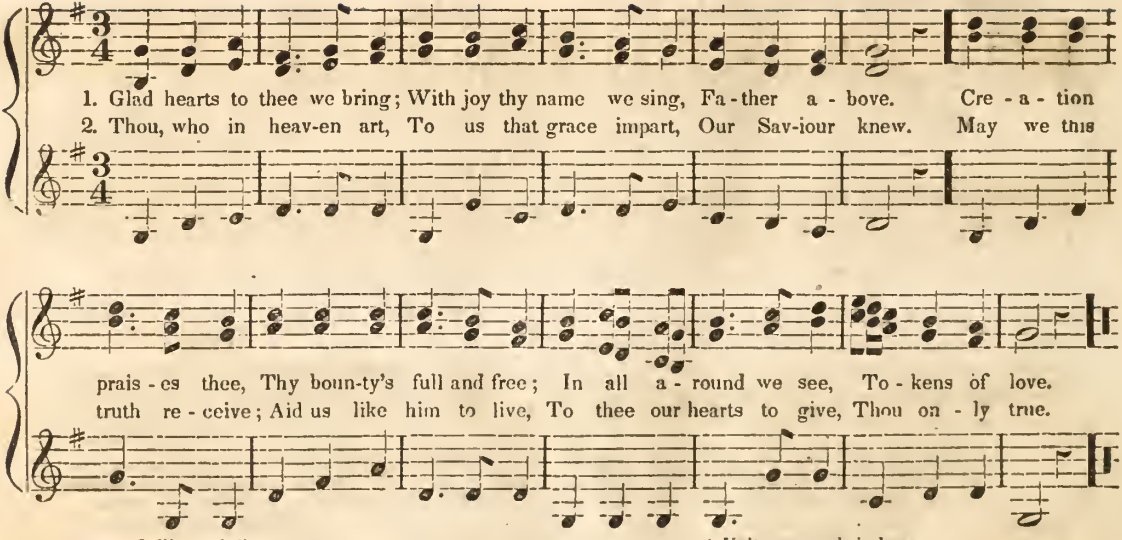


HYMN.

1 Suppliant, lo! thy children bend,
Father, for thy blessings now;
Thou canst teach us, guide, defend;
We are weak, almighty thou.

2 With the peace thy word imparts,
Be the taught and teachers blest;
In our lives, and in our hearts,
Father, be thy laws impressed.

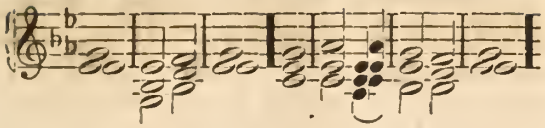
3 Shed abroad in every mind
Light and pardon from above.
Charity for all our kind,
Trusting faith, and holy love.



3 Giver of all our powers,
Now, in life's morning hours,
May they be thine;
Thine may they ever be,
Pure, and from error free,
An offering worthy thee,
Parent Divine

4 Unite our souls in love;
Smile on us from above,
Till life is o'er;
Then gather us to thee,
Thy kingdom, Lord, to see,
In thine own fold to be,
Forevermore.

CHANT "THE TURF SHALL BE."



1

The turf shall be my fragrant shrine;
My temple, Lord, that | arch of | thine;
My censer's breath, the mountain airs;
And silent | thoughts my | constant | prayers.

2

My choir shall be the moonlight waves,
When murmuring homeward | to their | caves,
Or when the stillness of the sea,
E'en more than | music, | breathes of | thee.

3

There's nothing bright above, below,
From flowers that bloom to | stars that | glow,
But in its light my soul can see
Some | fea.ure | of the | Deity.

4

There's nothing dark below, above,
But in its gloom I | trace thy | love,
And meekly wait that moment, when
Thy touch shall | turn all | bright a- | gain.

CHANT. "FROM THE RECESSES."

Music, "The turf shall be."

1 From the recesses of a lowly spirit,
My humble prayer ascends—O | Father | hear it!
Borne on the trembling wings of fear and | meekness:
For- | give its | weakness.

2 Lord, in thy sight, who every bosom viewest,
Cold in our warmest vows, and | vain our | truest;
Thoughts of a hurrying hour—our lips re- | peat them
Our | hearts for- | get them.

3 We see thy hand—it leads us—it supports us:
We hear thy voice—it | counsels and it | courts us;
And then we turn away! and still thy | kindness
For- | gives our | blindness!

4 Who can resist thy gentle call, appealing
To every generous thought and | grateful | feeling!
Oh! who can hear the accents of thy | mercy,
And | never | love thee!

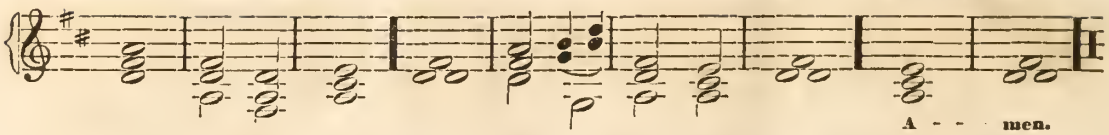
5 Kind Benefactor! plant within this bosom
The | seeds of | holiness, || and let them blossom
In fragrance, and in beauty bright and | vernal,
And | spring e- | ternal.

6 Then place them in those everlasting gardens,
Where angels walk, and | seraphs..are the | wardens;
Where ev'ry flow'r, brought safe thro' death's **dark | portal**,
Be- | comes im- | mortal.

Bowring.

CHANT PSALM OF LIFE.

Poetry by H. W. Longfellow.



1

Tell me not, in mournful numbers,
Life is but an | empty | dream!
For the soul is dead that slumbers,
And | things ·· are not | what they | seem.

2

Life is real! life is earnest!
And the grave is | not its | goal;
"Dust thou art, to dust returnest,"
Was not | spoken | of the | soul.

3

Not enjoyment, and not sorrow,
Is our destined | end or | way;
But to act, that each to-morrow
Finds us | farther | than to- | day.

4

Art is long, and Time is fleeting,
And our hearts, though | stout and | brave,
Still, like muffled drums, are beating
Funeral | marches | to the | grave

5

In the world's broad field of battle,
In the | bivouac of | life,
Be not like dumb, driven cattle!
Be a | hero | in the | strife.

6

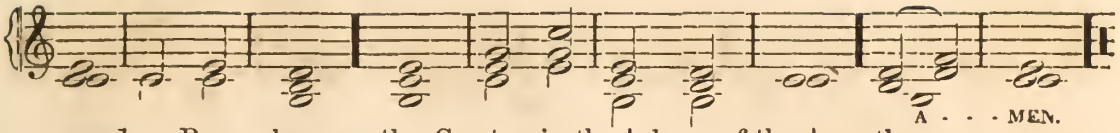
Lives of great men all remind us
We can make our | lives sub- | lime,
And, departing, leave behind us
Footprints | on the | sands of | time—

7

Footprints, that perhaps another,
Sailing o'er life's | solemn | main,
A forlorn and shipwrecked brother,
Seeing, shall | take— | heart a- | gain

8

Let us, then, be up and doing,
With a heart for | any | fate;
Still achieving, still pursuing,
Learn to | labor | and to | wait.



1. Remember now thy Creator, in the | days. of thy | youth
2. { While the evil days come not, nor the years draw nigh,
   { when thou shall say, I | have no | pleasure | in them.

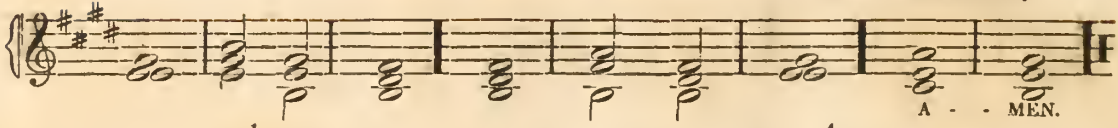
3. Or ever the silver cord be loosed, or the golden | bowl be | broken.
4. { Or the pitcher be broken at the fountain, or the wheel |
   { broken | at the | cistern.

5. Then shall the dust return to the | earth-as it | was;
6. And the spirit shall return unto | God— | who— | gave it.

7. { Fear God, and keep his commandments; for this is the
   { whole | duty of | man.
8. { For God shall bring every work into judgment, with
   { Every secret thing, whether it be good, or | whether | it be | evil

A-MEN

From "Modern Harp."



1

My God, my Father, while I stray
Far from my home, on | life's rough | way,
O, teach me from my heart to say,
"Thy will, my | God, be | done."

2

Tho' dark my path and sad my lot,
Let me be still, and | mur-mur | not,
And breathe the prayer divinely taught,
"Thy will, my | God, be | done."

3

What tho' in lonely grief I sigh
For friends belov'd, no | longer | nigh;
Submissive still would I reply,
"Thy will, my | God, be | done.

4

If thou should'st call me to resign
What most I prize,—it | ne'er was | mine,—
I only yield thee what is thine;
"Thy will, my | God, be | done."

5

Should pining sickness waste away
My life in | premature de- | cay,
In life or death, teach me to say,
"Thy will, my | God, be | done."

6

Renew my will from day to day,
Blend it with thine, and | take a- | way
Whate'er now makes it hard to say,
"Thy will, my | God, be | done."

A-MEN.

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